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INTERIOR SETS MADE BY SIXTH-GRADE PUPILS
(Dame School at left; Colonial Kitchen at right)

The Teaching of History through Dramatic Presentation

By

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PREFACE

The growth of interest in the social studies is one of the most significant developments in modern education.

Why is there this keen and widespread interest on the part of so many and such divergent groups? Partly because such tremendous things are happening in the world that people, young as well as old, want to know how, why, and whence the circumstances have arisen which brought about the present situations; and partly because they realize as never before the vitality and the humanity of the subject and appreciate its invaluable possibilities as a social study in the educative processes of our youth.

How best may we as teachers seize this eager demand and extract to the utmost the values of the subject? Surely it is not enough to present history as a bald record of the accumulation of facts. Rather should we help students to interpret, to feel, and in a very real sense, to *see*, the color, the movement, and the life of the vast panorama of human progress. That child who has himself enacted a rôle in some historical episode or has in any other way projected himself back into a historical situation, has to the extent of that participation become historically minded.

Now history may be taught as a cold-storage collection of data so that it elicits such comments as this from a fifth-grade child:

to include many and various sorts of personal reactions to the historic past. Not least among these, nor of least importance, is the socialized recitation.

It is the author's hope that school administrators, supervisors, and classroom teachers may find in these pages a way and a password to the humanizing of the story of human progress.

E. H.

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THE TEACHING OF HISTORY THROUGH
DRAMATIC PRESENTATION

I

OBJECTIVES IN HISTORY TEACHING

History! What does the word signify to the average child? Does it mean a mass of uninteresting factual matter painfully acquired and rapidly forgotten? Does it recall weary hours of memorizing names and dates and dry-as-dust arbitrary happenings concerning impossible manikins back in a dingy past? Or does it call to his mind a world curiously different from his own but at the same time surprisingly akin to it, peopled with human beings like himself, thinking, feeling, acting and reacting in ways similar to himself and his fellows? Does he realize the life, the movement, the color, the struggle that lie behind the cabalistic black symbols on the white page of the textbook?

The answer to all these questions lies largely in the way history has been taught, and that in turn depends on what we wish to attain by our teaching of the subject. Then in order to see how we shall teach history we must first find out why we teach it. Let us, therefore, analyze the several objectives as they have evolved themselves within the modern curriculum.

Here are comments made by the children them-

history objectives other than that of "knowledge for knowledge's sake."

First it must be made actual so that the pupils may realize that it is a social study, a true story of real people. The characters must be flesh-and-blood human beings, their acts must seemingly take place before the eyes of the student, their feelings, motives, and reactions must be made manifest to the pupils so that the children may perceive the truth of the adage that customs and manners may change, but human nature is the same forever.

Can this be done? Witness the testimonies of the pupils themselves and contrast them with the previous ones:

SEVENTH GRADE. I like history because it is just like an exciting story, only better because it is true.

SIXTH GRADE. History is fun because it is a true story about people who lived a long time ago but were just like us, only they dressed different and lived in different houses.

THIRD GRADE. I like history because I want to be a Pilgrim and hunt wild turkeys and Indians in the woods. And I like to build a log house.

FIFTH GRADE. I like history because my teacher makes it so like real that it seems like the things happened today instead of a long time ago.

The last excerpt recalls the remark of a Scotch

woman about her country people being nearer to the past in their everyday lives than any other nationality. When a Highland villager speaks of "the War" it is necessary by the most tactful and subtle methods to find out whether he is referring to the World War, the Napoleonic Wars, the Jacobean Uprisings of the Pretenders in '15 and '45, a continental war of the Middle Ages, or some ancient clannish feud of the locality. They are all equally vital and immediate to him.

Now, we do not want our pupils to be so quaintly casual in their time sense, but in the reality of the action and its participants we do desire that perception of vividness which brings the past close to the present.

From this sense of reality, this recognition of history as a social subject we should be able to discover certain social values. We should extract the materials and concentrate on the methods and techniques which aim to make better citizens, make better boys and girls and men and women, and more cultivated individuals. So we can formulate our objectives of history teaching to be for (1) its civic values, (2) its ethical values, and (3) its cultural values—each one a worthy aim and each one possible of attainment if faithfully sought.

As to its civic values:

Some one has said, "Three things deter us from

good citizenship: we do not want the bother, we do not know the ropes, we have not all the virtues." In other words, we have not the right attitudes, the right knowledges, the right habits. If this is so, it means that the civic values are of several varieties and must be examined under different heads.

It is obvious that the good citizen needs knowledges, not only of the present but also of the past, so that in turn he may build for the future. It is from the examination of the past that we can most wisely understand the present, and it is the understanding citizen who is the best citizen—other things being equal. In no form of government is this so true as in a democracy, a fact seemingly understood by the eighth-grade boy who wrote the following:

If I did not learn history I should not be able to understand so well the problems that happen today. When I read the newspapers and hear people talk I know what it means about the immigration problem and the Philippines and the Panama Canal and the Constitution. When I am a voter I can be more intelligent on the questions that I must vote about. And I ought to know because when I vote I am helping to govern my country.

Another type of knowledge we should learn from history, or rather one that is corollary to that we have been discussing, is the realization

that the problems of the present generation are not entirely unique, untried, unexperienced. "History repeats itself" is a trite but amazingly true saying. Our experiences are similar to those mankind has had to face over and over again, and a knowledge of how these earlier questions have been solved, or not solved, should help us to find a wise solution for our own complications. How wasteful it is that we so often fail to benefit by history's mistakes, and with what great strides we move forward when we build upon its successes! Obviously the ability to profit from history infers knowledge—knowledge that is wider and deeper than mere information, which was too frequently the object of the old-time school. This kind of knowledge is interpretive. It implies understanding: reasoning, thinking, questioning, the making of analogies, the sifting of facts, the realization of implications, the looking for motives behind actions and for reasons behind facts, the expectation of outcomes from incidents—all to the end that the present civic generation may benefit by these examples and not fall into the same errors that beset those of the past. This is the function of history, as Sir John Fortescue, the English historian, tells us in his essay *The Writing of History*, "not merely to ascertain facts but to interpret them aright."

However, in our reaction against the accumulation of factual matter by the old-type school as an end in itself, we must not go to the extreme of ignoring facts. We must indeed know the facts of history or we cannot talk history, think history, or interpret history. The point in the new teaching is that we do not stop with the facts as facts but use them as tools with which to think. "Always," as Herriott in *How to Make Courses of Study in the Social Studies* tells us, "a certain amount of information with which to think is necessary."

If we have taught our pupils to attain this kind of rational knowledge we have in that very process created habits which of themselves have definite civic values. These may well be the habits of independent study and thought, of learning constructively, of thinking through and all around a problem, of questioning authorities, of reading discriminatingly, of suspending judgment, and of seeking the truth rather than the politic or the flattering. Surely these are worthwhile civic accomplishments, and a citizenry trained to such habits of thought and action is a necessity to a true democracy. It also makes its appeal to the young students, as we can see by the declaration of this eighth-grade boy:

I like history because it is full of problems which we can work out from books and maps. And we can discuss

and add information that we have all found and get the answers to the problem, instead of just reading the book and learning the answers and reciting them.

If the study of history is able to lend itself to this end, the attainment of good civic habits of thought and action, its inclusion in the curriculum is fully justified.

We have been noting the intellectual learnings that we can obtain from history, but even more important, because they have a deeper and more lasting effect upon behaviors, are the emotional learnings. It is one of the joys of history teaching that the subject lends itself widely to the inspiring of appreciation for those acts and personages and qualities of the past which, in biblical phraseology, have helped to "make straight our paths."

Appreciation infers understanding as an intellectual basis, but it also approaches the emotional in that it includes the feeling of respect, worth, or beauty. It is therefore a more subtle thing to aim at, a more difficult thing to teach. In fact it can hardly be said to be taught; it must be excited or kindled, because it is the spirit of the subject we are endeavoring to bring to life through contact with the spirit of the learner.

Listen to a little third-grade boy:

I like history because I like to be like George Washington and Abraham Lincoln. They stood up for their

country. You got to be brave and true to stand up for your country.

A sixth-grade girl:

I like to know why the people of colonial times came to America and how brave they were and how hard they had to work to make new homes. I wonder if I would do the hard things they did if I lived in those days.

An eighth-grade girl:

History helps us in many ways. It helps us to know the past, it helps us to understand the present, and it helps us to wonder about what will happen in the future. I appreciate my country more because I know the hardships and struggles our ancestors had to make our nation. I feel that we must do our best to keep it as good as they gave it to us and perhaps we can even make it a little better to hand it on to the future people of our great country, the United States of America.

And this from a ninth-grade boy:

I like ancient history because I like to know how people lived thousands of years ago. In some ways they had so little that we have and then in some ways they surprise you by doing such wonderful things like art and architecture and roads and even philosophy and science and literature. It makes me wonder sometimes if we have done as much as we can do in all the thousands of years, when you look at the Pyramids and the Acropolis and the calendar and Athenian and Roman government and Roman law. We ought to remember that the things we have

today we have because great men and great nations lived before us and we built our work on what they did.

Despite the mixed pronouns is that not an unusual form of appreciation and bit of historic philosophy worthy of a mature mind?

What are these appreciations which we hope to arouse for civic purposes? Those that we have to designate by rather vague terms: of fine ideals, worthy citizenship, noble traits of character, and true values—as opposed to false standards—of character and of life. As we said before, these things are of the spirit, intangible, and yet they are the essence of our history teaching. They lead to the culmination of our civic teachings, right civic attitudes. For from all these knowledges, habits, and appreciations must come a proper state of mind leading to right action and reaction, or all our teachings are vain.

This eighth-grade boy's statement indicates a wholesome attitude:

I like history because it lets me understand more about things when I go out in the automobile. Like once I went to Concord and saw where the battle was and the Minute Man Statue. I could make the picture in my mind with the farmers and the Redcoats fighting. One thing I liked there was the stone where the English soldiers are buried and it tells that the Americans put the stone there for to

remember the British soldiers who were killed so far from home. That shows a good spirit I think.

Fair play, tolerance, sympathy are suggested by the above; assuredly attitudes necessary to social, civic living in a democracy, as are open-mindedness, forbearance, coöperation, civic service, loyalty, and truthfulness. We can hope at least to approximate the attainment of these if we keep them constantly before us as our goal and shape our materials of subject matter, of method, and of technique to suit these needs.

As the pupil achieves these various civic values which we have been considering we may hopefully expect that he will at the same time assimilate the character or ethical values which tend to make him a better, finer being morally and individually, as well as civically and socially. Perhaps the distinction made between the moral and the social worth of an individual is difficult to analyze, the immediate reaction to this statement probably being that a person of moral worth is therefore, *ipso facto*, a good citizen. Yet that is not necessarily true. It is possible to conceive of a good moral man or woman not of great social or civic merit. The man or woman, excellent within his or her own little circle, may be a most indifferent citizen in the wider sense of participation in the affairs of his community, in the understanding of

the problems of the time and place, in his intolerance of his civic neighbors or his prejudiced attitude toward them.

Conversely, the person who may be cognizant of the wider civic duties of the community and prominent in their performance may be lacking in some of the personal moral virtues of the individual. These we should try to inculcate, not through preaching or direct instruction, but through indirection, through the presentation of inspirational and lofty examples, through the stimulation of a desire to emulate the virtues and ideals of these noble ones—always with the added necessity of providing opportunity for practising these moral excellences in their own experience. "History," says Bolingbroke, "is philosophy teaching by examples how to conduct ourselves in all the situations of private and public life." We cannot afford nor do we for a moment want to neglect this phase of our subject: the moral values lying ready to our hand for character building.

Lastly, as an objective we must consider the cultural values with which history is charged. With more time, opportunity, and means for leisure on the part of the majority than ever before, there is need to give an abundance of material and interest to fill that leisure to the best advantage. Literature, art, travel, how can they

be truly understood and enjoyed without a background of history to illuminate and give perspective to them? Without a knowledge of history many current contacts would pass unrecognized. Casual phrases, apt allusions, references to places, things, or persons innumerable would be the deadest of dead letters. What thrills are lost to one who does not know history, on reading Byron's lines:

The mountains look on Marathon,
And Marathon looks on the sea;
And musing there an hour alone,
I dreamed that Greece might still be free.

The connotation of words is so much stronger and richer than their denotation.

Again, how the knowledge of history embellishes travel! We can cross the Mississippi and see a rather dirty, broad river with dingy, smoky boats plying up and down. So much actually; but in our mind's eye we picture fur-capped Joliet and black-robed Marquette heroically paddling down its great stream on trade and missionary exploration bent; or La Salle with grandiloquent gesture planting the standard of Louis of France; in the dead of night the followers of the high-handed De Soto burying their dead captain in its watery bosom to save him from the vengeance of the embittered Indians; or the Kentucky settlers of the

young nation transporting their products by flat-boat, in persistent opposition to the Spaniards controlling the river's mouth. Such enrichment does history lend to travel, to leisure, and to life.

If we are to extract the greatest civic, moral, and cultural values from history through understandings, inspirations, habits, appreciations, and attitudes it is evident that certain subject matters are more worthwhile than others. Therefore today we find a shifting emphasis in the materials of the subject. It presents the problems of elimination of much of the materials formerly used, addition of other matter too frequently omitted, and redistribution of stress and significance. Instead of a preponderance of interest in political and military affairs we find the social and economic side receiving an increasing share of attention. For instance, in our present teaching of the Hundred Years' War between France and England the battles are barely mentioned and then only to bring out the fact that they mark one of two things, the beginnings of the rise of the middle class, or the manifestations of nationalism as a new force. Again, in the discussion of the tariff question we stress its basic economic, social, and political developments, as well as examine in passing just how other nations have acted on a similar question. Also, without the social and economic aspect we

cannot truly study the immigration question today. So we teach broader, deeper history, emphasizing wider views than the old school, interpreting, drawing upon all types of material—factual, causal, inspirational, biographical, topical—chosen in terms of the specific objectives at which we are aiming and the selection of which material to the teacher who really understands the objectives will present no difficulties.

These objectives let us in review epitomize in three words: we hope through our history teaching to give our pupils the *information*, which is the how or what to do; the *inspiration*, or the want to do; and the *participation*, the chance to do. Any method which does not meet these objectives in general as stated here, and in detail as set forth above, is a failure, and any teacher who does not recognize their significance is missing the great opportunity of her subject and of her professional calling.

Another important consideration of our history teaching and its techniques is the nature of the child himself. For while we say loosely that we are teaching the subject we are more exactly teaching the child. What traits then are inherent in him which we must note, either to cope with or to utilize? Varying in greater or less degree in the individuals and at the different ages there are

conspicuous within our pupils: the desire for experiences mental or physical, a lively curiosity, the need for mental and physical activity, the creative instinct, hero worship, the herd instinct, and the imaginative power. Can history meet these needs and develop these traits of the child? Again, that depends on its manner of teaching, which finally brings us to the contemplation of the means of attaining our aims, namely, method and techniques.

What do we mean by the term method? Not the day-by-day classroom devices and practices, but the general scheme by which we interpret and make manifest our underlying philosophy of education. Do we believe that "education is life"? That it is a "preparation for life"? That it is a combination of both? That life is vocation, or that it is the whole man? It is according as we answer these questions that we must pattern our procedures. We must view our materials with which we work—child traits, subject matters, techniques—in the light of this philosophy and reorganize our ways of utilizing them to fit our belief or, in other words, formulate our method.

For example, the old school believed that the child was not an individual at all, only a prospective one, and as such he must be given a huge store of facts, indifferent to him at the time, but which

might or might not prove useful in the future. Far from utilizing the traits of which he was possessed, the school worked against them. Think back to the traits as we set them forth above and consider how every one of them was repressed. The only law of learning which was recognized was that of exercise or drill. The interest, which psychologists tell us is necessary to learning, was that which came from the realization on the part of the child that if he did not learn it might be painful or inconvenient. So the system was *subject-centered*. The textbook was the key and was mastered if possible as the unquestionable authority. It was a memoric feat and was useful educationally only as such.

The recent school did better. It recognized the value of interesting, inspirational, logical presentation as an aid to learning. So presentation became the keynote. The school was *teacher-centered*. She was the attraction and did the work skillfully, even entertainingly, and fairly successfully. There was a certain amount of learning of the right sort if the teacher was the right sort, but the pupil still had the passive rôle. He was still a repository for knowledge, not a seeker and doer and thereby learner. He was *instructed*, not *educated*. For education is self-imposed and self-nurtured. All the teaching in the world is futile

unless the pupils learn, and without self-activity the child is merely exposed to the process; it may not necessarily take.

So we find that the present school is *child-centered*. The pupil is the dynamo. The teacher's part is the guidance of the generated force into proper and useful channels. She is only the self-effacing medium through which pupils and subject meet and mingle and work their effect. The child now is recognized as a personality, not simply as a prospective adult. So child interests, child traits, and child differences are utilized by means of the psychological method of approach because, as the Dewey-Kilpatrick school of philosophy tells us, according to the laws of learning the best kinds of learning "proceed with interest and satisfaction." Indeed, interest is the main and essential feature in the learning process, as any one will testify to, who has watched a child struggle against stupendous difficulties to accomplish something he himself wants to do—from turning a somersault to writing a class poem. He will go to any amount of trouble to learn things for which he sees the need.

If this is so, it is absolutely necessary for the teacher to consider that phase in her procedures. She must arouse the child's curiosity, his imagination, his desire to find out. She must offer him

opportunities to express his individuality in research work of his own; challenge him with problems live, human, and real; rouse him to discover and formulate problems himself for himself to solve; give him life situations to work with, things that appeal to him as worthwhile; help him to find within himself the power to attack and settle these challenging questions; supply him with material to stimulate his imagination; and even when it is necessary to use the exercising factor or drill, aid him to find that very process interesting by making him realize the need for it in the solution of his greater problem. Thus will learning be attended with interest, or rather, through interest will his learning be hastened and strengthened.

So we find that the psychological, child-centered approach is essential to arouse and sustain interest and also because we believe that we should give the pupil his individual outlet.

However, it is undeniable that the child is not only a personality now but is at the same time an incipient adult. The teacher must therefore anticipate for him certain knowledges, skills, attitudes, and habits which she, as an adult, realizes will be useful in his future life. He must be guided in the way to acquire these necessities by the experience and wisdom of the teacher. As Bode expresses it, the logical organization of material gives direc-

tion to those knowledges, powers, skills, and attitudes for the present and for the future. So the logical method has its part in the combination, leading out of the psychological approach of child interest. For this logical development is necessary to the well-rounded education of the child, which he cannot get in its entirety by the use of the psychological organization alone.

Always in our discussion of method we must remember that the child is a social being, and lives and is to live in a social community, not as a man apart from the world. Learning, then, must proceed in a socialized atmosphere and in a socialized manner. In fact the pupil learns best in company with his peers, from his peers, and for his peers, and not in a little watertight compartment of individual isolation from which he emerges only long enough and often enough to prove to the teacher how much or how little he has concealed therein.

The working practices of all these theories that we have been discussing—philosophy of education, objectives, and method—are the techniques which we employ in our daily lesson periods. It is reasonable that, because we have various aims, varying techniques will be needed to accomplish our different purposes. We should, for instance, use one kind of classroom procedure to teach

knowledges and another to develop power. So we find there are many types of lessons which can be employed to arrive at the desired outcomes: the lessons of approach, of development, of appreciation; review, drill, recitation; study directed or undirected; class work, group work, individual work; pupil activities of great variety, such as research, report, discussion; projects, problems, chart work, maps, diagrams, cartoons, posters, debate, and dramatization.

All of these are indispensable. All of them we shall examine. No one of them can constantly be utilized to the exclusion of the others. However, the one we shall first and foremost consider is the technique of dramatic presentation because we feel that it is basic to the rest. Why is this so? Why should we encourage dramatization and dramatic presentation in the classroom for the children and in history? Will it meet the conditions we have so long been setting forth and accomplish the aims we have proposed to attain? All this we hope to prove; for that is its only justification. Otherwise it has no place in our consideration. If we can establish its worth according to our professed standards we may then examine how we shall conduct it and what outcomes we may reasonably expect to derive from it.

II

THE DRAMATIC INSTINCT AS AN EDUCATIVE FACTOR

We have asserted that history is a social study; that it deals with people and the doings of people; that it shows how people have molded situations and how situations have molded people. It is nothing if it is not real, actual; and it is not real unless the men and women who have made that history are actually alive to the student. They must truly be people, not mere manikins, and the events must be moving, stirring happenings, not manipulated chessboard calculations or black letters on a white page, if we are to succeed in creating the past in the minds of the present. "History," to quote again Sir John Fortescue, "unless it deals first and last with human nature, is merely the raw material of the true history."

We cannot repeat too often the fact that this realization is the first essential in the teaching of history. Bobbitt, in his *How to Make a Curriculum*, tells us:

"History is to be used primarily as a means of social experience: indirect observation of, or vicarious participation in, man's activities in different lands and ages."

"History as fully and vividly as literature . . . will present reconstructions in imagination of the experiences of nations, peoples, institutions, and social groups."

"The concrete historical experiences are not to be consciously memorized. They are to be *lived*. A mental residuum then grows up which is normal and healthy. If experiences are abundant and vivid, memories will be normally abundant."

"It is a matter of relative indifference whether one remembers this or that specific fact of history; but that he have the intellectual and social growth which results from having abundantly *relived human history* is not a matter of indifference."

If this is so, how are we going to get this feeling of reality into our pupils? Talking about it will not do it. Reading about it will not do it. Picture study will not do it. All these are necessary aids and basic factors in developing the power of imagery, but a step further is required. The children must be enabled to project themselves into the personalities and experiences of the characters of history and thereby absorb the atmosphere, the situations, and the feelings of the makers of history—become one with them. It is through dramatization and the dramatic quality inherent in the pupils and in the subject that this effect can best and quickest be obtained.

Naturally the dramatic must be reckoned with as one of our educational weapons. The word *naturally* is used here literally, because it is the nature of man to be dramatic, or at least to recognize and appreciate the dramatic in situations. From the earliest races to the present time this has been manifest. The savages in their tribal dances are examples of the possession of this primitive instinct; witness their war dances, witness their spring, rain, hunting, witch, medicine man, religious, and victory dances. The acting out of their emotions in the dance is their method of self-expression and representation.

The Hopi Indians have a most graphic drama in their Eagle Dance. One immediately gets the impression of strength and nobility and freedom in all their movements, both in the group and individuality. The same tribe has an annual Snake Dance at Walpi, a little Arizona village. It takes place after the completion of their three-day hunt for rattlesnakes in the desert far and near. They have charm paints and prayer sticks, and during the dance the dancers handle the poisonous snakes freely and with surprising immunity. During this ceremony the snakes are washed and sprinkled with sacred meal. They are then obsequiously turned loose to carry the prayers of the tribe to the "Snake Mother" and to the "Spider Woman of

the Underworld." In this Southwest land rain is the greatest need. So it is not surprising that we find the Pueblo Indians performing their Rain Dance as their prayer to the Great Manito for the life-giving moisture. So we see it is a fact, as Livingstone, the African explorer, said, "A savage does not preach his religion, he dances it." That is, he seeks an outlet for his feelings through dramatic action.

The earliest and most primitive form of drama, then, was the dance, and we find it in all nations. The religious rites of the early peoples almost always included the dance of supplication or praise, thus physically expressed. Probably the most ancient known were the astronomical dances of the Egyptians, the sun and the rise and fall of the Nile being the most potent forces in the life of that people. The origin of the folk dances of various countries can many times be traced to the enactment of some religious scene. For example, there is an English folk dance of great antiquity called Gathering Peascods. The repeated chorus of the dance, to which the different figures are the verses, is a running into the center from a circular formation, first the men and then the women, clapping their hands upward as they do so. This has been interpreted as the evolution of what was originally dancing around a tree in the early

spring, with the clapping as the remains of what was then a touching of the tree for the purpose of gathering from it its life-renewing spirit, a reminder of the mimetic ritual of the re-creation of the year. The English Sword Dances are entirely ceremonial and ritualistic, many of them ending with a mock killing or a clashing of swords symbolic of the killing. The Flamborough Sword Dance is still done by the fishermen of that little Yorkshire village on the sands at Christmas Eve. In their heavy boots and oilskins they dance over and under the swords which they each hold, hilt and point, and the climax comes when they weave the swords into a perfect star, which the leader holds up and with which, as a symbol of the sacrificial killing, he dances off.

Stories such as these could doubtless be found as the basis of many folk dances of other nations. The tarantella of Italy, for instance, is originally supposed to have cured the bite of the tarantula, a poisonous spider. There are other dramatic bases, however. Almost every nation has its flirtation dance. There is a delightful Russian one, an English one called The Merry Conceit, and a figure in the Running Set, a folk dance found in our own Kentucky mountains, where the man follows the girl around flirtatiously. Then there are the graphic ones of the one man with two girls. Large

possibilities there, and poignant drama—quarrels and jealousy and pique and making up, and the joyous finale of grand reconciliation, with the man somehow succeeding in satisfying both and dancing off with them.

Then there are the old English May Festivals or Revels, gay presentations of the mock king and queen; hobby horses made of hoops and ruffles, with horse's heads, worn suspended from the shoulders of the "riders" who charge fearlessly into the laughing crowd; the nimble, witty fool with his resounding bladder; Dirty Bess, the She-Male; the Tom-Fool, the villagers, the Jack-in-the-Greens, the morris "sides"; the country dances by the villagers on the village green—all this representing Merry England at her best, and its meaning lost in the dim past when the country folk danced in and out of the houses to bring the good spirits' blessings upon them in the spring of the year.

Now we have our modern interpretive dancing as a dramatic art. The rhythmic steps and posturing, the gesturings and mimetic expressions enact the music of Saint-Saëns' "The Swan," Stravinsky's "Fire Bird," or Debussy's "Afternoon of a Faun." The story, or better still the spirit, of the music is translated into bodily action and expression. That is drama.

To return to the subject of religions, consider how the use of the drama has entered into their existence. Some personified their deities, like the Greeks, the Romans, the Norse: Zeus, Aphrodite, Ceres; Jupiter, Juno, Venus, Cupid; Thor and Odin. Others deified their people: Chinese ancestor worship, and the worship of the Pharaohs after death. What could be more dramatic than the Jewish and Christian religions? The Jewish holidays commemorate such vital happenings as the story of Esther, the Day of Atonement, the Passover. In the Christian calendar we have the ever-tender scenes of Christmas and, drama of all great dramas, the contrast of the desolation of Good Friday with the glorious triumph of Easter.

It is out of religious ritualism that formal drama, as we literally mean it, developed. For the Greeks, in their worship of the god Dionysus, early began to add recital and dialogue to the song and dance of the chorus, relating stories of the gods. Although the chorus never died out, was in fact an inherent part of Greek drama, the dialogue became more and more prominent; and in the Golden Age of Attic classicism we have the dialogue and choral odes, the unsurpassed creations of some of the greatest poet dramatists of all time. The *Oedipus Tyrannus* and *Antigone* of Sophocles, the *Persians* and the *Prometheus* of Aeschylus,

with their choruses always echoing and intensifying the dramatic moments, are perfect examples of Greek tragedy; while for comedies there are *Lysistrata* and *The Frogs* of Aristophanes.

Perhaps not so well known are the mimes of the same period and of Roman times, which were farces on contemporary subjects and on prominent people. How strange to think of the ancients burlesquing things Gilbert-and-Sullivan like! Yet how human it makes them seem!

These mimes became looser and looser morally, so we find for the first two or three hundred years of the Christian era anathemas hurled against acting and actors. The theaters were closed, but strollers continued everywhere and kept the drama faintly alive during the dark centuries following the barbarian conquests. In the Middle Ages they played in the castles—Hamlet used them to good purpose at Elsinore—and at the great fairs, and finally we find the drama being widely accepted as an instrument for teaching purposes by the Church. These early Mystery Plays, designed to teach the Gospel stories, took place within the church itself, the episodes being acted in different parts of the building. The Shepherds entered at the west door and went to the chancel to worship at the Manger of the Holy Child. The Herald Angel was in the pulpit. The Three Kings came in

by the eastern door. Herod had his throne near a side pillar. These various episodic places were called *Sedes* in Latin, *Mansions* in French, and *Stations* in English. There was no scenery, as such, and the costumes were merely symbolic, the Kings having crowns and the Shepherds sheepskins thrown over their shoulders.

The growing number of episodes constituting a Cycle eventually forced the performance out of the Church, and it gradually came to be taken over by the different crafts or "misters," each guild appropriating a congenial episode, as the shipwrights Noah's Ark, the goldsmiths the Three Kings, and the chandlers the Star in the East Appearing to the Shepherds. There were by the thirteenth century four great Cycles: the York, Chester, Coventry, and Towneley Cycles. The Towneley Cycle attempted the ambitious feat of covering from the Creation to Doomsday! These plays are delightfully naïve and, in spite of their quaint conventions, convey a surprising sense of characterization.

More and more these plays tended to become secularized until, with the introduction of the Morality Plays, of which *Everyman* is the best example, we find professional actors again taking part and the performance divorced from the Church, being held in inn yards or town halls.

From then on there are numerous bands of secular strolling players going about from town to town and village to village. It is said that as a boy Shakespeare himself used to watch eagerly these strolling actors, whose license to play in Stratford had to be obtained from the young William's father, an official of the town.

Then came the golden age of the drama with Shakespeare, Marlowe, Ben Jonson, Beaumont and Fletcher; its decline and rise again at the time of Sheridan, Garrick, and Goldsmith, and so to the present era with the stage, for good or bad, as we know it now.

Music, of course, has its dramatic quality, ranging from the antiphonic dialogues of the Church liturgy, through the supreme drama of the Mass, to the more modern and secular opera with its theatrical setting.

So much for the fact that the adult from earliest times is essentially and formally dramatic. Is this likewise true about the nature of children? Watch these young people at play and note the manner and choice of their games. Certainly these testify to the love of acting. Playing house or school for the girls, and for the boys soldiers, Indians, "cops and robbers"—these are some of the themes more frequently chosen for their impersonation. Moreover, if one wants to know how thoroughly they

enter into their parts, unobtrusively observe the young "teacher" and, providing she happens to be one's own pupil, one will come close to seeing one's self as others see one. It is an enlightening experience, for they are clever and observant mimics.

This dramatic instinct is deeper than just the play idea, however. It is unconsciously manifested in many acts of life. We are constantly acting in our daily experiences. We see ourselves as successful, as oppressed or "picked upon," as the hero or heroine of some as yet unenacted episode of business or society. We project ourselves into the part of the principal actor of the proper sex in our storybook adventure or romance or biography. It is our momentary escape from drudgery or sorrow or failure. Many a "bad" boy is merely dramatizing himself into prominence in the school-room or community. If he can get himself into the limelight legitimately, well and good; failing that, he is going to enact the desperado or the man of the world or whatever seems to him conspicuous, to the coveted, if unconscious, applause or amusement or admiration or even disgust from his audience—preferably of his peers. Give him some equally effective way of holding the center of the stage and he throws himself into that part with

just as much enthusiasm and more real satisfaction.

We believe today that teachers must so far as possible work with instinct rather than against it. Admitting that the feeling for the dramatic is a natural trait of the child, has it ever been used as a teaching vehicle in the history of education? In other words, have we any precedents for the use of dramatics in the school today?

The appreciation of dramatic presentation as an educational instrument, interestingly enough, reaches far back into the ancient world. Greek youths were sent to see the great plays of their famous dramatists at the expense of the state and as part of their schooling, an example which was followed by the Romans. During the Renaissance and the great revival of the classics the use of the drama was renewed to aid in the teaching of Latin, such as the acting of the plays of Plautus and Terence. When these were finally felt to be somewhat too broad for the virtues of tender youth we find contemporary writers composing Latin plays for the purpose. We know that as a boy Oliver Cromwell took part in a Latin play in his school. Still later plays in the vernacular were written and acted with the express purpose of improving the pupils' oratorical powers, their memories, their carriage, and their poise. Early in the history of

the American schools the pedagogical value of dramatics was recognized, as witness the publication in 1798 by Charles Stearns, a master at the Liberal School in Lincoln, Massachusetts, of a treatise on *Dramatic Art for Use in the Schools*. It sets forth the moral and educative values in the use of plays in rather flowery language but with a comprehension of the worth of activities surprising for his times.

Suppose then that, building upon these long precedents, we wish to utilize today this natural trait as an educational factor. What will it enable us to do? Dramatics make for freedom of movement by getting the children out of their seats in an orderly but unrestricted manner, thus engendering self-control. They help to make the voice flexible because of the change of pitch, accent, and quality necessary to the various impersonations, an accomplishment which will reflect in reading, in recitation, and in conversation. They are a most valuable aid in eliminating that bane of school-room and later existence, self-consciousness. That last alone would be worth the attempt to institute dramatics as a classroom exercise, but there are other excellent consequences which will develop by further examination of this method.

Meanwhile, what do we mean by the term dramatic? It is much broader in scope than is usually

inferred. It is not mere melodrama, nor is it just a spectacle brilliant or sad or thrilling as the case may be. Neither is it pure sentiment, nor again simply the climax of a string of events. Likewise it does not mean that the subject is necessarily a feasible one to dramatize. These are but the surface manifestations of the drama, employed to express it, to make it articulate. The dramatic idea, including all these, is broader and deeper, in that it has as its foundation the germ which is common to each one of them, that is, human conflict.

For a situation or an episode, then, to be dramatic there are two essentials. There must be one or more human beings and there must be a struggle. This struggle may be internal or external. It may be man against man, man against nature, man against the law, man against himself; or, instead of being against these forces, the struggle may be for them: man struggling for man, or for the law, for himself or his possessions, for an idea or an ideal. Given any of these elements, we have drama.

Can this definition be applied to history?

Taking the subject in its entirety it is obviously true. The whole history of mankind from earliest Piltown man to the present is the story of his struggle to rise from primitive conditions to those of our own times. It is the grandest of all possible epic dramas. As Shakespeare with his almost

omniscient philosophy has so aptly worded it, "All the world's a stage and all the men and women merely players." Also, as in all well-built plays, each act contains its own particular dramatic situation, complete in itself and yet contributing to and forwarding the whole. So we find various kinds of struggle taking place throughout the ages.

There is man against his natural environment. In this category we can put the pioneers: discoverers, explorers, settlers; much of our shipping history; great enterprises, like the building of the Panama Canal, roadmaking, railroads, conservation projects; conquering the air.

Then there is mass against class. We find this from ancient days onward: in Athens, thetes against eupatrids; in Rome, plebeians against patricians; in England, commoner against lord; in France, bourgeoisie against aristocrat. Closely allied to this phase is the people against ruler conflict—witness tyrannies and dictatorships, rebellions and revolutions. Anarchism has its root in this form of struggle, or rather, here it is the more elementary one of man against law and order.

Or, if you please, take it as Church against State, and we see the early Christian persecutions; the medieval Church keeping alight the torch of civilization above the engulfing wave of barbarism;

the Reformation and Counter-Reformation complications; Puritan and Separatist difficulties; and more recent anticlerical and antireligious troubles.

Nation against nation is a clear case of conflict, whether in warfare, in diplomatic relationships, or in commercial rivalries. In this same classification, as a more or less modern and democratic development of the people against ruler idea, politically we have party against party. United States history from its birth as a nation abounds with examples of this. England too exemplifies it, and the frequent French Cabinet crises. Another modern development of the old mass against class contention is that of proletariat against capitalist, with labor unions and the restraint of trusts and socialism coming under this head.

Again, let us put these same topics affirmatively. How will they shape them? We find man struggling for existence; for land and home; for political rights; for law and order; for ideals—of religion or liberty or happiness; for an idea—invention or art; for comfort, wealth, or culture. Always the conflict, which is drama; and always man, which is history.

Let us agree, then, that history abounds with dramatic material. Has it any other quality which

can be utilized in its teaching through the dramatic technique?

Some years ago there appeared in a magazine two articles. They were written at the request of the editor on the value of the historical novel, one of the writers being an eminent novelist and the other a well-known historian. Their conclusions were surprising. The novelist condemned the historical novel as utterly valueless, claiming that the novelist's mission was to mirror the life of his own times and that consequently the inaccuracies inevitable to historical fiction gave the reader a false estimate of the period about which the author wrote. The historian, on the other hand, upheld it as having a distinct value in the conveying of the *understanding* of history. For, aside from the inaccuracies, which he readily granted, he declared that these were more than offset by the truthfulness of the atmosphere imparted. Facts, however clearly and correctly stated, oftentimes make much less lasting an impression on the casual reader or even the deeper student than the feeling of living in the past which the vivid impression of the period conveys. It is this vital *sense* of truth which is essential. From this intimate emotion the colder facts are made clear and interesting and are thereby remembered. Our intellect shows us the fact;

our imagination helps us to grasp its significance, through the power of re-creation.

It is not enough, of course, to dress the characters up in periodic costumes, place them in medieval castles or colonial cottages, give them historic names, and expect to transmit this feeling. They must be people, with the thoughts, ideas, customs, and characteristics of their times and, more especially, of human beings. They must live and move and have their being in order that the vivid presentation of the period or events, the living atmosphere that envelops them, may give that period or those events a vitality and a reality that logical, clear, unbiased historical presentation may fail to do. Facts we can learn. Truth we should feel.

For it has truly been said that "in the teaching of history the pupil's mind should not be treated as a mere lifeless receptacle for facts; the main thing is to arouse his interest and stimulate his faculties to healthful exercise." To change common things to gold, or in this case the reverse, to change elusive gold to everyday matter; to endow the past with life; to make the children realize that the makers of our history were human beings like themselves, doing the things the children do only in a finer, bigger way; that its events are not lists of dry happenings with drier dates, but are

full of exciting or solemn or perhaps just everyday moments—to accomplish this is to give those children a wider knowledge, a deeper patriotism, a finer citizenship for their present and their adult life. One of the most easily available and most natural ways to bring about this desirable outcome is to combine the dramatic instinct inherent in the child with the essentially dramatic, atmospheric quality of history by means of the classroom history play.

For dramatization is to “touch life with life,” and it is therefore a prime educational factor which we cannot afford to ignore.

III

THE USE OF DRAMATICS IN THE CLASSROOM

We have been discussing the main aims in the teaching of history: appreciations, understandings, and attitudes or behavior tendencies. We have advanced the theory that the history play helps all three. It makes history alive (appreciations). It gives the pupils an opportunity to learn by doing (behaviors). So it leads to retention of facts (understandings). Because the play form is vivid, graphic, and actual it supplies a strong emotional stimulus, which underlies the "principle of effective intensity," as was recognized two thousand years ago by Horace when he said, "Things heard make a feebler impression than things seen."

An even more important consideration is the effect that dramatization has on the child himself.

It must always be kept in mind that we are advocating plays for the classroom, as class period exercises, not for exhibition purposes. Therefore the emphasis should be placed on what happens to the child in the act of creating, not on the quality of the finished product. Mackaye says this community acting is "not to make actors but imagina-

tive human beings." We should, therefore, find the children acquiring not only history and civics but easily and inevitably the concomitant learnings: physical and mental poise, self-confidence, self-control, sympathetic insight, coöperation, subordination of self to the good of the whole, the ability to offer criticism gracefully and to receive it gratefully, ingenuity, initiative, leadership, followship, adaptability, executive ability, and mechanical skill. It stands to reason that not all the children will gain all these attitudes and abilities, but a surprising number will absorb more and more of them if dramatics are persisted in for classroom work.

Let us examine a case or two where the child gained something much larger than the mere knowledge of history, as a direct outgrowth of dramatic interest.

In a typical, unhomogeneous third-grade class of forty was Harry G., restless, naughty, sullen, punching, quarrelsome. Harder still to handle was Hyman S., because he was uninterested, dull-eyed and loose-lipped, sub-normal really, but nevertheless with something likable about him. They had both had minor parts—oh, very minor parts—in several little plays, and their doings had passed more or less unnoticed, for them, when one day before the opening of the session there came

sounds of altercation from the dressing room. The teacher fared forth, to find the pair in a clinch, endeavoring to pummel each other. On their being separated and demand made for the cause of the conflict, the following reiteratory conversation intended for argument ensued:

HYMAN. He called me a liar.

HARRY. Well, he is a liar.

HYMAN. I ain't!

HARRY. You are!

HYMAN. I ain't!

HARRY. You—

TEACHER (*hurriedly*). What makes you think he is a liar, Harry?

HARRY (*with perfect logic*). Because he is a liar.

HYMAN. I ain't.

TEACHER. Just a minute. What did he say?

HARRY. He said he saw John Winthrop's grave. So (*triumphantly*) he is a liar.

HYMAN. I ain't!

HARRY. You are!

TEACHER. Perhaps he did see John Winthrop's grave. Where did you see it, Hyman?

HYMAN (*sullenly*). Down Tremont Street, opposite So and So's (*naming a certain store*).

TEACHER. That is where John Winthrop is buried, in King's Chapel Burying Ground. So maybe he did see it, Harry.

HARRY. Did yer, honest?

HYMAN. Sure I saw it.

TEACHER. Maybe he will show it to you, Harry, sometime.

HYMAN. Sure I will.

The consequence was that the two set out amiably on their historical tour and returned the next morning with Harry's verification of the marvelous fact of Hyman's discovery. Hyman instantly became a hero, rivaling Byrd on his flights over the Poles, or a sort of local Lindbergh. He organized parties of two or three to conduct them personally to view the sight, and the resultant effect on his classroom bearing was extraordinary. From a slouching, dull-eyed, shiftless, indifferent lad, idling his own time and trespassing on others', he became—not clever, that was not mentally possible—alert, interested in what was going on, helpful around the room, erect, and quick on his feet. In other words, what had happened to him was that he had acquired self-respect, self-confidence, and an important feeling of oneness with the class and its activities. He went on to the next grade with a fair reputation, the respect of his mates, and a minimum but sufficient amount of knowledge which he had accumulated through this awakened interest.

There is a similar case of an indifferent seventh-grade girl, not bad but an idler and a dreamer, yet

with what must have been latent ability. For several plays she was not even mentioned as an actor, though she almost literally broke her back trying to be chosen, until the teacher took pity upon her and insisted she be given a small part. It was a very minor one, the servant of a king or some such menial position, but she made such an astonishing success of the rôle—a really vivid little bit of acting—that she quickly rose to prominence. What was more important she lost her dreaminess and inattention and became a doer. The effects lasted into the next grades and into the senior high school, where she was a leader in activities and excellent in scholarship.

It is not to be claimed that dramatization can work miracles, especially on the strength of only these two cases, or many more that might be quoted. What it does do, as has been said before, is to help awaken latent possibilities, interest, enthusiasm, ingenuity; to make for freedom of motion and voice, bodily and mental self-control; and to give poise and ease of manner by erasing self-consciousness.

Another thing we must ask, and a necessary question from the standpoint of teachers, is this: Do they learn any subject matter from this method of presentation? Emphatically they do. The facts are there, stripped of nonessentials, presented

graphically and actually to the audience, both for hearing and for sight. On the performers the impression goes still deeper. They are learning by doing, the process that is the basis of the activities program of today. The actors therefore have a muscular memory in addition to the oral and auditory one, thus getting the benefit of the three main educational senses. Can any child, no matter how young or slow, who has ever been Jefferson, Clara Barton, Balboa, Morse, Dolly Madison, or George Rogers Clark, ever forget what made that person famous? No. He or she has become identified with the child himself. The actor has entered into the life of the hero or heroine and, for better or worse and we hope for all time (like a successful marriage!), they have become one and the same. Once when a seventh grade was reviewing the colonization period the question arose as to who was the first white settler in Boston. Only one of the class of little Bostonians knew it was William Blackstone, and she knew because she "had been William Blackstone in a play" in a lower grade. She gave various items of information about him, whence he came, where he lived, his selling of his field for the Common, and other details. He was hers for good and all.

Let us examine a classroom history play to see what is meant when we say it is stripped of non-

essentials and expresses the facts graphically and pointedly.

GOLD IN CALIFORNIA*

A PLAY IN 1 ACT

Time: 1849.

Scene: Sutter's house on the banks of a stream in California.

SUTTER	MARSHALL, the Carpenter
HIS FRIEND	HIS HELPER

(Mr. Sutter and his friend are talking. A knocking is heard.)

SUTTER. Come in! Ah, yes, Marshall. You are the carpenter I sent for.

MARSHALL. I have come about the sawmill you want built.

SUT. I am busy just now with my friend. You and your helper go down and find the best place to put the mill. I will be down later.

(Marshall and helper go out.)

FRIEND. It is a swift little stream, Sutter.

SUT. Always tearing away its banks. I am going to put it to work turning my mill.

FRIEND. You certainly need a sawmill. You have so many trees and such huge ones.

SUT. Yes, things do grow big in our wonderful California. Come with me and I will show you some fruit that

*From *Little American History Plays for Little Americans* by Eleanore Hubbard. Benj. H. Sanborn & Co.

you cannot find anywhere else in this country. The finest you ever saw!

(They go out.)

MAR. *(rushing in, followed by helper)*. But I am sure it is.

HELPER. I tell you it is only brass or lumps of shiny yellow sand.

MAR. And I know it is gold. I'm going to ask Sutter about it.

HELP. He'll think you're crazy.

SUT. *(coming in)*. Well, well, well! What's all this noise about?

MAR. Look here, Sutter, see what I've found!

SUT. What, just a lot of little yellow beads!

MAR. Gold!

SUT. Gold! Puh! Nonsense! They are only lumps of yellow sand.

MAR. Look here! *(Takes one of the beads, puts it on the floor and hammers it with a stone.)* See, it doesn't break. Nor this one! So it isn't sand. I tell you it's gold!

SUT. Ha, ha! You better go back to work, man. I hired you to build me a sawmill, not to pick up gold. You are wasting your time and my money.

MAR. I'm going to find out.

(Sutter's friend comes in.)

FRIEND. What's the trouble?

SUT. My carpenter here, instead of doing his work, is running around with some yellow beads he has found, saying they are gold.

FRIEND. Let me see them. (*Looks at them carefully.*) Where did you find them?

(*While Marshall is talking, he takes the lumps to the light, turns them over, hammers them, and so forth.*)

MAR. When I got down to the stream, I stepped right into the water to see how swift it was. It was very clear and the bottom was sandy. I could see some pebbles and a little yellow bead about the size of a pea. I picked it up. A few steps farther there were more beads. I picked those up. I began to think they were gold.

SUT. Right out in the stream?

MAR. Yes, where the water had torn the bank away. I pulled away some more of the earth. There were more beads. Then I was sure it was gold. I came running up here, with my helper after me. He thinks I am crazy and so does Mr. Sutter. But I know it is gold.

FRIEND. I—think—you—are—right. I think it is gold.

SUT. and HELP. Gold!!

MAR. Gold!

FRIEND. In San Francisco, about a hundred miles from here, there is a man who can tell you surely. Take your beads to him.

MAR. I will go at once.

(*He goes.*)

FRIEND. Sutter, if this is gold, when the news reaches the East great crowds of people will come hurrying here. Some will come across the country and some 'way around by sea. They will come pouring in to dig for gold. In a few months California will grow big enough to be made a new state.

SUT. And all because gold has been discovered in my little stream!

What does this little play tell? The time, the place, the setting, the characters, the cause, and the occasion of the discovery; the event itself; its effect on the individuals; and its consequences on the country at large and on the immediate territory.

In a geography lesson in a fifth grade this play was read—just read to the class by the teacher, not acted—some time in the middle of the year. Toward the end of the year a general test was given on the products and industries of North America, among the questions being the one “Where do we get gold?” One child—the kind we all know—had nothing even approximately right except “gold in California,” not even the other gold locations. Forgetful of her method of presentation the teacher asked out of curiosity how she knew that. “You read us a play,” she said. That was it. It was vivid to her, and she remembered the information, when all the facts that had been drilled on were forgotten. It is the vital, pointed effect that makes the fact alive. The man found the gold and was, as in real life, excited over it; the others were scornful of his find—we actually saw them! It was exactly what real people would do in the same situation. True to life.

If this is so, if there is this easy way of teach-

ing facts and the concomitant learnings, why then is it not more generally used as a classroom practice? The real reason that dramatization is not more often used by teachers in this way is probably not because they do not believe in it, but because they are afraid of it. They are afraid of the confusion and the difficulties of discipline. They dread the amount of work involved in getting the performance ready, both in the acting and in the setting, and they begrudge the time for rehearsing the plays.

Let us see.

The confusion and the discipline. True enough! The children sometimes do get silly. They do laugh. There is noise and they do hurry about. They get excited. Not necessarily. Not always. But frequently—at the first play. However, it is the right kind of noise and laughter and excitement. It comes from interest and the novelty of the occasion, and can be easily overcome then and there. If it is the actors who are guilty, threaten to drop them and substitute others, doing so, of course, if it persists. If it is the audience who is silly, suggest stopping the performance until another time or altogether. In other words, use the play itself for discipline. It will be found that their desire for it will soon calm them down, and that very shortly they will accept the procedure

as an ordinary event. They will see no more occasion for excitement or noise or confusion than in the orderly giving out of books or supplies or everyday monitor work. For it is the constant use of freedom that teaches respect for freedom.

As for the noise of the moving about in the performance, that will soon soften down. Sometimes it is due, as we have said, to excitement. That eradicates itself in course of time through familiarity. Sometimes it is due to clumsiness; and those awkward ones are the very pupils who therefore need the chance to move about and learn bodily control. Suggest that if Jack could step a little more quietly Susie's words could be heard. Could he go as softly as Tommy? Or, "My goodness, if the Indians ever made that noise the Pilgrims would know they were coming a mile away!" Or, "Sam, you'd be a wonderful captain, only you would rouse the fort with your heavy shoes." Somehow, something that never happened before, Sam's shoes will lighten and there will be no more trouble with him on that score. Their inherent notion of the fitness of things will quickly lead them to realize that they must subdue their noise, and they will surprise everyone, including themselves, with the quietness and alertness with which they get about.

Is not that a great gain in itself? Its effect will

be felt in classroom management in the entering and dismissing of classes, the movement, to and from board or cabinet or table, in gymnastics and marching and games, in posture, and in the general appearance of physical coördination and ease.

Then there is the second fear, the amount of work involved in getting the performance ready both in the acting and in the setting. Suppose we consider the setting now and leave the acting until later.

The trouble is that we have a mistaken idea of what dramatics are. A teacher is asked to have a performance ready for the auditorium in celebration of some holiday. She immediately thinks, "Bother! What a lot of work! I'll have to get costumes together, or urge mothers to help," and she spends the next week or so gathering in boy-scout suits, shotguns, dolls, and other paraphernalia; making Indian headdresses, Pilgrim hoods, and adjusting big sisters' longer skirts to little sisters' short legs. Meanwhile she is getting tired and—shall we say?—cross, and the children are concentrating more on the clothes they are going to wear than on the spirit of the part they are going to play. It is all very good when it comes off: but when it is over and the school is dismissed—all noise and excitement—she looks at the discarded costumes and sinks down wearily, groaning to her

neighbor across the corridor, "Well, thank goodness, that's done! Talk about dramatics! Never again for me!"

Is that not often the story? Indeed it is work, done that way.

The difficulty lies with us moderns. We demand to be "shown" things. Realism has gone rampant. When we see a stage set we must have real ornaments on the mantelpiece and pictures on the wall, and look to see if the clock is really going. We are so interested in detail that we miss the sense of the whole. We go to shows, not plays; displays, not acting. We are so absorbed by the star's beautiful clothes we fail to differentiate the actress from her dress. The test of an actor's performance would be to get him away from his setting and accessories and see how he would move us then. A story is told of some great English player that he laid a wager with some friends that he could move them to laughter or tears, mirth or solemnity, by his facial expression and the tones and inflections of his voice, even though they could not understand his words. For fifteen minutes he held forth in a foreign language, his beautiful voice rising and dropping, heavy with majestic power, gay with happiness, aching with sorrow—and he won his bet. Then he confessed that what he had

been reciting was the Russian alphabet over and over again.

That is acting. It is not what you wear or carry in your hands, or with what you are surrounded. It is the tones of the voice, the expression of the face, the movement of the body, the gestures of the hands. With them are opened for us the doors of our imagination and we supply a setting much richer in fact than the stage could possibly do. Given the key we erect our own structure, each to his own fancy.

This is particularly true of children. They have the picturizing ability to a great degree, which is one great reason why they like fairy stories. They are free to exercise their own fancy about them and no one can say them nay. This imaginative power should be preserved and cultivated. We adults have it to a certain extent, but we are rapidly losing it in this age of realism gone rampant—of movies, now made vocal, and radios. Everything is set forth before us in black and white to the ultimate detail and poured into us. Our senses get blunted.

The best of the new theater directors and scenic artists are realizing this, and are returning to simpler arrangements. Stages are being set practically bare and neutral, save for a suggestive column or steps at a protruding angle, or some such

clue to the situation. The lighting helps out the illusion and some piece of simple furniture, as a bench with a robe thrown over it, a massive chair, or a table with a goblet on it. To quote Basil Dean, English theatrical producer, "The stage is now going back to extreme simplicity of decoration, which will place the responsibility of creating the atmosphere of the play squarely on the actors." Reinhardt is doing many of his things this way, as is Robert Edmond Jones. The idea is to indicate the mood, to set the *tempo*, to give the audience an opportunity to project themselves into the atmosphere, not to have it all thrust at them. A notable example of this type of setting was John Barrymore's *Hamlet*. Beautiful, big, bare spaces and lovely lines, soft lights, and the chance to concentrate on that slender black-garbed figure. No wealth of detail could have made his problem half so poignant or his being half so tragic as that great, empty, restful stage.

The point of all this is that classroom acting is better done, more valuable in its effect, without actual dressing up and realistic accessories. One feather fastened to a boy's head with an elastic band is as good as the most elaborate headdress for indicating an Indian. Or no headgear! A stately walk and folded arms, an occasional grunt are just as symbolic as the most gayly colored feath-

ers, and a brandished ruler is as good as a tomahawk in intent.

That is the way children do things in their own play—or used to, before they too were inoculated with the virus of realism. We played house in our childhood, did we not, on doorsteps or on the corner of the piazza, with shells and pieces of broken china for dishes, sand for sugar, and water for tea? Our own family dining table had three pairs of legs, two on the corners and one pair in the middle, thus dividing the space into two beautiful rooms for a small child and her doll babies. The little brother, wild about horses, would sit in the stable with reins fastened to the shafts of the carriage and, whip in hand, drive all over the country in enchanted imagination. The kitchen chairs made remarkable trains, more speedy than the seven-league boots or the magic carpet. The young imagination is continually at work. Watch a boy going along the street. He cannot walk straight from home to store or from school home. That is too tame a proceeding. He zigzags, jumps the hydrant, climbs someone's steps and slides down the railing, sails a stick in the gutter, turns a cartwheel, squares off with his fist at an imaginary foe. He is acting, by himself and for himself. Every walk is an adventure. Every object in his path is symbolically an opposing knight or dragon

to be overcome. A young Don Quixote tilting at windmills!

The children, then, do not need elaborate settings or accessories. If the teacher uses what she has at hand she will be surprised to find how ingenious the pupils will soon become in utilizing the classroom and its materials.

The classroom is such a marvelous stage! The desks are rows of houses on a street, or seats for a Town Meeting, or a forest of trees. The cabinet bookcase is an excellent tower from which Paul Revere's friend can hang his lanterns, the open drawers being most practical steps. The teacher's desk is invaluable as a breastwork or a block-house, or turned around, a fireplace. Put two chairs back to back and there is a pair of scales for the weighing of Hannah Hull and her balanced weight in pine-tree shillings. Bang together two books and Fort McHenry is cannonaded most effectively, as one can prove any time with two or three pairs of books in the hands of the proper complement of boys. Blackboard rulers and pointers are guns or flags or what you will. Swords, tomahawks, arrows, peace-pipes are instantaneously created from the twelve-inch rulers. Waste baskets are useful for numberless things, and the old style portable blackboards are invaluable.

Impressionistic properties and scenery. Symbolic! The children understand what they mean. We understand what they mean. They are just something to act with, to represent conveniently the real object, to present it to our imagination. That is all, and that is all that is necessary.

The children are so earnest about it. It is so true to them. They see nothing extraordinary about the most unexpected utilizations. On one occasion a sixth grade was giving "The First Thanksgiving" in a neighboring classroom before both classes and several visitors. The actors were entirely business-like in the unaccustomed quarters, adapting themselves quickly to the new materials. Mrs. White, one of the Pilgrims, looked about for a Baby Peregrine to cradle in her arms and, spying a small bust of Shakespeare on a table, seized upon it and carried it tenderly throughout the play. The visitors and the teachers were in silent convulsions of laughter, but not one of the children, players or audience, of either the sixth or the eighth grade so much as smiled. For them the statue had lost its identity and had become what it was represented to be, and what could be amusing in that? Nevertheless it is safe to wager that it was the first time the Bard of Avon was ever represented as a Puritan.

A third-grade class showed special ingenuity in adapting local materials to their use. For one Memorial Day they worked out a play as an auditorium exercise. They did it entirely by themselves without the assistance of the teacher, and it was really clever. They borrowed some kindergarten tables and turned them upside down, with flags fastened to the legs, for the soldiers' graves. They chose two girls, one the prettiest in the class and one the cleverest, to strew flowers over the graves. The boys were the old veterans, bowed and bent. One was lame and had wound his leg around a yardstick, hobbling about realistically. They took it all in such good faith, and so did their youthful audience. They were much touched, in fact; and so were the adults when they looked at the childish earnestness, incongruous though some of their arrangements were.

Now, we have excellent precedents for this simple way of producing plays. In Shakespeare's day there was no stage scenery. There were an inner and an outer stage separated by a curtain, and over the inner stage a balcony. The inner stage was used for indoor scenes or for scenes where a few simple properties, such as a bench or table, were necessary. The outer stage represented street scenes, battle scenes, or scenes where no properties were used. The balcony,

over the inner stage, could be utilized to represent the walls of a city or a fortress, the deck of a ship or a bedroom. Frequently it was used in scenes which showed plays within plays, as in *Hamlet* or *The Taming of the Shrew*. The audience transported itself to the proper locality by means of a sign: Forest of Arden, Glamis Castle, Venice—or merely by inference from the context.

Moreover, there were no women actors at all. The female parts were taken by youths—stripplings, in the current language of the period. That, incidentally, is a fact that can be presented to boys' classes when, as sometimes happens, there is difficulty in getting a boy to take a female part. For it is harder to get boys to take girls' parts than to reverse the arrangement.

Yet, with all this bareness of presentation, think how the drama flourished in that sixteenth and early seventeenth century. And how it simplified things for the playwright! It was an easy matter to have as many scenes as one wished. All that was necessary was to change the sign or imply it in the context and there the author and his audience were, precipitated into a new location. Notice, however, that each one in the audience was not a merely passive *spectator* of the sight before him. He had his part, and an important one, in the performance. He worked with

the actors in creating his own vision suggested by the words and actions of the players. Thereby the value of the presentation was doubly effective to the spectator. He not only received but he gave—which is, as always, more blessed.

It is from this lack of actual scenery, too, that we get some of our most beautiful literary effects through descriptive passages in the text. Shakespeare, of course, excels in the power of supplying in words the background for his characters and their action. Picture this setting in *Hamlet* from the speech of Horatius on the terrace:

But, look, the morn, in russet mantle clad,
Walks o'er the dew of yonder eastward hill.

And this storm on board ship in *Pericles*:

Thou god of this great vast, rebuke these surges,
Which wash forth both heaven and hell; and thou that
hast
Upon the winds command,—bind them in brass,
Having called them from the deep! Oh, still
Thy deafening, dreadful thunders, gently quench
Thy nimble, sulphurous flashes!

And once more, this inimitable scene from the *Merchant of Venice*:

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears; soft stillness and the night

Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold.

Could any limited material scenery call into existence as rich or vivid or beautiful a setting as those words evoke in the unfettered imagination?

The ancient Greek and Roman tragedies were likewise done in this manner, on the bare boards and by men entirely. Furthermore, the principal actors wore masks—the masks with which we are familiar as typifying tragedy and comedy according as the mouth turns up or down. They supposedly assisted in clarifying the situation by instantly placing the type before the audience at the long distance range of their huge amphitheatres, so large that they had megaphones fastened inside their masks to amplify their words. It was an immovable, unchangeable, conventional type, so that the spectators were instantly placed in the properly receptive mood. How strange it would seem to us today to attempt to read the thoughts of the character behind that impassive mask—to us who are so used to watching the varying expressions on the part of our actors!

Yet, after all, have we advanced very far in these three thousand years? Have we not really stereotyped theatrical characters still? The lovely heroine; the noble hero, strong and resource-

ful; the villain, mustached and impeccably garbed, cool and insolent; the adventuress, slinky and arrayed like the lilies of the field; the comedian, fat and good-natured. Why not a fat villain and a slim, mustachioed comedian; a plain heroine and a dowdy adventuress? Because we are too wedded to type. Some of our theatrical and movie public might miss the point if we mixed the signals in that unprecedented manner, so we continue the old formula. It serves its purpose, undoubtedly, in eliminating any need of thought, either on the part of author or audience.

To return to the mask. Recently there has been a revival of this ancient device, in a dance recital or two. The dancer wore certain beautiful and grotesque masks, made by a prominent American painter, and danced the character represented thereby. There were the old man, the innocent child, the world-weary woman, and others. It was an uncanny experience watching those immobile countenances; but—and this is very much to the point—it put the performer on her mettle to get her emotion across by her dancing instead of by her face. So there may have been an artistic method in the old Greek idea after all.

In addition to the lack of stage settings the Greeks and Elizabethans made no attempt to costume their plays. An Homeric hero, for in-

stance, in the time of Sophocles wore the flowing robes of the fifth rather than those of the twelfth century B.C., while Macbeth and Romeo wore the doublet and hose of Elizabethan gallants. Even in the eighteenth century Garrick played Shakespearean characters in the scarlet regimentals and white knee breeches of George II's officers! So that recent attempts to act Hamlet in modern dress are merely following tradition—with conflicting criticisms as to the result. This is true, however. Without the extraneous aids of setting and costume the illusion must be created by the acting of the players on the one side and the active coöperation of the imagination of the spectators on the other.

For one further example of imaginative settings let us go to the Chinese theater—with, again, no woman actors. Well within the present century has been played *The Yellow Jacket*, written in English by two Americans but given in the Chinese manner, which is highly stylized, full of symbolic gestures that are most significant to the initiated. To quote from the Foreword of the authors, the attempt “has been to reflect the spirit rather than the substance. . . . Signs usually indicate the scenes on the Oriental stage; the Chorus voices them for us.” And again, “it might be said in a Chinese way that scenery is as big as your

imagination." Then they add this provocative statement, "People the world over begin to build their drama like the make-believe of children, and the closer they remain to the make-believe of children the more significant and convincing is the growth of their drama."

So we find in this orientalized play the property man wandering in and out in full view of the audience: setting the stage with a stool or two in this scene; bringing a ladder for the devoted mother, who gives her life for her baby son, to climb to heaven in another scene; in still another standing with a bamboo pole in a horizontal position to represent a window. Each time another man, in the person of Chorus, an integral part of the play, tells what the scene is that one is looking at. By stage convention both are supposed to be entirely invisible. Childish? Ridiculous? Certainly. Witness these stage directions:

(Property man's assistants push four stools together, then bring four chairs and place them back of stools, touching them. An assistant exits right, but returns immediately with two bamboo poles to be used as oars. Hands one to another assistant and they stand a little above and to the right of chairs. Property man gets drapery and places it over back of chairs. Then he places

two cushions on the stool which he gets from left near property box. . . .)

CHORUS. 'Tis a flower boat which floats upon a silver river of love.

Yet, is the theory far wrong? For who can really set a flower boat on a silver river of love for you, except you yourself in your dreams? And here you are, unhampered by any attempt at realism, ready to follow Chow Wan when she says to Wu Hoo Git, "Come with me in the flower boat and float among the lotus plants while night birds perch on the moon-rays and sing to us, and I answer their song." You see, with Wu Hoo Git, "the silver sails fill with the summer breeze," and hear with him "wild bells tinkle." All around "the lotus lanterns on the water wafting their candlelight to us." Indeed, from this bare stage by the magic of words, of action, and of boundless fancy we have created our own "night of love. Let not the morning come!"

For that is art. It surpasses realism beyond hope of overtaking. Try it with the children, and give them the opportunity of exercising this greatest of all gifts—imagination.

IV

POINTS OF A GOOD CLASSROOM HISTORY PLAY

It is obvious that if our plays are to accomplish the ends we have been suggesting they must have certain definite characteristics. What are the points of a good, practical classroom play? Let us examine several that are suitable for various grades and note their likenesses and their differences.

Certainly a good play must hold the interest. Therefore the first requisite is that it shall be within the child's comprehension. This is brought about more through manner of treatment than through choice of subject. Let us take for example these two excerpts from plays on the Declaration of Independence. The first, for a third or fourth grade, takes place outside the Old State House in Philadelphia and shows the crowd waiting for news of the signing—the incidental, indirect treatment. The second is inside, in Independence Hall, showing the discussion and the event itself—the causative, direct treatment, suitable for a seventh or eighth grade.

2ND WOMAN. What is going on in here?

1ST MAN. They are signing the Declaration of Independence.

2ND MAN. The paper that says that we shall be free from England—free to make our own laws and govern our own land.

3RD WOM. Who are the men who are signing this Declaration of Independence?

1ST MAN. John Hancock!

2ND MAN. Samuel Adams!

3RD MAN. John Adams!

4TH MAN. Thomas Jefferson!

5TH MAN. Benjamin Franklin!

1ST MAN. And many other brave and clever men, who are risking their lives that our country may be free.*

Those few lines contain the essence of the great American document so that the youngest child can understand it. Compare that extract with the next which, in greater detail, says the same thing.

HANCOCK. Gentlemen, we have met on a most solemn occasion, to decide whether or not we shall declare ourselves free and independent of England. (*Taps paper on table.*) I have here a paper drawn up by five of our great members, Thomas Jefferson, John Adams, Roger Sherman, Robert Livingston, and Benjamin Franklin.

LIVINGSTON. Jefferson wrote it. We only made a few changes in the wording.

FRANKLIN. It is excellent. I should like to have written it myself.

*"Independence Day" from *Little American History Plays for Little Americans* by Eleanore Hubbard. Benj. H. Sanborn & Co.

HANC. It sets forth in fine and simple language our cause and our need of freedom.

FRANK. It is only fair that we should let the world know the reasons why we must separate from Great Britain.*

It then goes on to discuss these reasons as stated in the words of the document itself, discloses that the men know the danger they are running as evidenced by their half jocular, but really serious, remarks while they are signing, as in Franklin's legendary statement, "We must all hang together, or else we shall all hang separately!" and it ends on a solemn note of great accomplishment. Altogether it is a more mature, developmental adaptation of the same subject.

The second essential of a good play is that it shall be alive. That does not necessarily mean lively. On the contrary it may be solemn, as just above, or even sad; but it must have the human quality that conveys the feeling that the actors in the event are doing the natural thing under the given circumstances—natural to those particular persons, characteristic, true to life.

Another requisite is that it shall have action. Again, that may not mean moving about. The actors may be perfectly still and yet have the

*"The Declaration of Independence" from *Citizenship Plays* by Eleanore Hubbard. Benj. H. Sanborn & Co.

play move forward with every speech or even by means of a complete pause. For example, a character may say "I knew it!" and the pause which follows be fraught with meaning. There is a tremendous moment in the dramatic version of *Tess of the D'Urbervilles* (not that this play is suggested for grade production!) where Tess, who has been fiddling with a pen at her desk, discovers from words of her husband that he never received a letter containing a very vital confession which she wrote him before their marriage. The fiddling motion of her hand ceases instantly, and the immovability of her fingers and of her whole body conveys the drama of the situation more intensely than the wildest motion or the loudest exclamation could possibly do. The action of the play leaps forward through her very stillness. Therefore, we say, let the play have action in its intent. It must not drag in its construction.

Numerous devices will contribute to this effect. The play should be a unit. That is, the story should revolve about a central theme, everything—ideas, actions, words—all being directed to a certain definite point, working to a certain end. It must not meander or make digressive excursions.

Then it should have short speeches—varying in length for the different grades. Even for the

upper grades, however, the shorter speeches produce a feeling of action in the quick interchange of dialogue. This is also true of the length of sentences. Fairly short, uninvolved statements or questions will hasten the tempo, longer and more complex ones retard it.

These short speeches and sentences, the brisk dialogue, also give an effect of verisimilitude. It really is much truer to life, because after all we seldom make long, elaborate speeches. We do not get the chance—unless we are orators, preachers, or teachers, and then we make the most of our opportunity against our helpless victims. This effect of naturalness in conversation also necessitates the giving of the facts of the play colloquially, in more or less everyday language—not slang—which is one of the easiest means of making those facts true and vivid, of stripping them of superfluities. The everyday statements get down to rock bottom and bring out the meanings clearly and definitely.

Another thing that tends to make the situation alive, thereby fixing the facts, and a matter which is important in the consideration of the worth of a play, is the effect that the historical event has on its people. "Gold in California," quoted elsewhere, exemplifies this, as already shown, and

other plays will further do so. This last point might well be expanded to include the exposition of character. A good play, even for little children, should usually give some indication of the nature of its people. Let us watch for that.

If possible, a bit of humor! It is good for them, and for all concerned. It keeps their interest. It fixes facts, too, often better than weighty solemnity. It must, however, be real humor, inherent in the situation and in the characters, not just tacked on to be funny.

There are other points that make for worth or practicality in classroom plays which individual cases reveal, but the ones that we have discussed are more or less basic to all plays. Note also how these points essential to a good play at the same time meet many of the objectives which we have set ourselves to attain: the teaching of knowledges and understandings; the making of history real; the ethical and inspirational effect upon the students—these matters inherent in the play itself even without its actual performance.

Let us examine the following plays appropriate for the several grades and see why they are suitable, keeping in mind our objectives and the points we have just made.

The first, for first grade.

HOW OUR FLAG WAS MADE

A PLAY IN 2 ACTS

ACT I

Time: Long ago, when our country was very little.

Place: General Washington's tent.

GENERAL WASHINGTON

SOLDIERS

CAPTAIN

WASHINGTON. My men, we have a country of our own now.

SOLDIERS. Yes, General Washington. This great country of America!

WASH. Now we must have a flag.

SOLD. Yes, we must have a flag for our country!

WASH. I know a lady who sews very well.

CAPTAIN. I know her too. Her name is Betsy Ross.

WASH. She is making our flag for us.

1ST SOLD. It is finished today.

WASH. Let us go and see our new flag.

ALL. Yes, yes! Let us go and see it.

CAPT. Men, attention! Forward march!

(Soldiers march out with drums beating.)

ACT II

Time: An hour later.

Place: Betsy Ross's house.

GENERAL WASHINGTON

SOLDIERS

CAPTAIN

BETSY ROSS

(Mrs. Ross is sewing. There is a knock at the door. She opens it.)

MRS. ROSS. It is General Washington!

WASH. Is the flag finished, Mrs. Ross?

MRS. ROSS. Yes, General Washington. Here it is.

(She holds it up.)

ALL. What a beautiful flag!

WASH. A flag of red, white, and blue.

1ST SOLD. Red to be brave!

2ND SOLD. White to be pure!

3RD SOLD. Blue to be true!

CAPT. And stars like the stars in the sky.

WASH. Mrs. Ross, we are proud of our flag.

SOLDIERS. Yes, yes! We will always love the red, white, and blue, the flag of our country, America.

(All salute and pledge allegiance.)

That cannot be said to be thrillingly interesting. Nor is it real drama, the characters being more types than personalities. Yet, when the tiny mites of first graders pipe out their little threadbare sentiments—which, we must remember, are not threadbare to them, only to us—it will give the effect of drama. It has some of the right elements, too: short, simple sentences; only a few words for each one to say, thus not burdening or frightening them; and sufficient chorus work to enliven it. There is also movement—in this case physical, the marching and the salute—

to prolong it, give it color, and offer many pupils a chance to participate, which helps to impart to the little ones a small manner of stage presence.

It is interesting to note that a first-grade play is one of the hardest of all to write. Strangely enough, it is difficult to get a bit of humor into it. Little children have usually small sense of humor. That is, it is there potentially but not dynamically. Wee folks are so serious. Why not? Life must be an intensely sobering thing when it is all so new as it must be to the five-year-old. Everything is experimental and mostly prohibitory, with "don't's" from every side. The "don't's" are so interesting and the "do's" so dull, even for adults, that there cannot be much fun in it all. Therefore, the humor must be very broad indeed for it to be seen by the small ones. So there is ordinarily not much wit or humor in the first-grade play. It takes us wise old elders to be frivolous.

For a second or third grade this play is suitable.

LITTLE BEN FRANKLIN'S WHISTLE

A PLAY IN 1 ACT

Time: January 17, 1713.

Place: Yard in front of Benjamin Franklin's house in Boston Town.

BENJAMIN FRANKLIN

HIS COUSIN SAMUEL

HIS BROTHER JAMES

HIS FATHER

HIS BROTHER JOSIAH

HIS FRIEND WILLIAM

(Benjamin comes out of the house, proudly jingling some money in his pockets.)

JOSIAH. What have you in your pocket, Ben?

BENJAMIN *(proudly)*. Some money Uncle Benjamin gave me.

JAMES. Let me see it.

(Benjamin pulls out a small handful of pennies and shows it to him.)

BENJ. There! It is for my birthday.

JAMES. That is a great deal of money for a small boy. Be careful how you spend it.

BENJ. I will, James. That I will.

(James and Josiah go into the house. Benjamin counts his money carefully and puts it in his pocket. He runs to the fence and looks over it on tiptoes as a boy comes along the street blowing a whistle.)

BENJ. O-oh, William! That's a fine whistle you have!

WILLIAM. Yes, Ben. It's a loud one! Too-oot-toot-toot-too-oo!

BENJ. I'd like a whistle like that.

WILL. I bought it at Dame Carver's on Market Street. Too-oot-toot-toot-too-oo!

BENJ. I'll run and buy one this minute for myself.

WILL. All right. Too-oot-toot-toot-too-oo!

(Benjamin runs down the street as fast as he can go. William goes off slowly in the opposite direction whist-

ling. Josiah and James come out of the house as Samuel enters the yard from the street.)

SAMUEL. I just saw Ben running into Dame Carver's shop.

JOS. He has gone to spend the money Uncle Benjamin gave him.

JAMES. I told him to spend it wisely.

(A whistling is heard from the street.)

SAMUEL. Here he comes.

JOS. *(calling)*. Hulloo, Ben! What did you buy?

BENJ. A whistle.

ALL. A whistle!

BENJ. A fine, loud whistle. Hear me blow it! Too-oot-toot-toot-too-oo!

(All cover up their ears.)

JAMES. It's much too loud. You can't blow it around here.

JOS. How much did you pay for that noisy old thing?

BENJ. All the money I had.

JAMES. All you had! Let me see it.

(Benjamin, a little scared, hands him the whistle. James looks it over and shakes his head.) You gave all that money for this old whistle!

SAM. Why, Ben, you paid four times more than that whistle is worth.

JOS. and JAMES *(laughing)*. Ho, ho! Ha, ha! I should say you did! Four times too much for the whistle! Ho, ho! Ha, ha!

(Mr. Franklin comes out of the house.)

JAMES. See here, father. Ben bought a whistle with all the money he had.

JOS. And he could have bought so many other things with it—a book—

SAM. Or a slate—

JAMES. Or some goosequills and paper—instead of this useless old whistle.

(Benjamin begins to cry. Samuel pats his head.)

SAM. Don't cry, little Ben. There is no harm done.

MR. FRANKLIN. It will be a good lesson to you, my boy. Remember that what you don't need is always dear. Whenever you want to buy something useless you can say to yourself—

ALL. Don't give too much for the whistle!

BENJ. Yes, father, yes. I shall remember that all my life. Don't give too much for the whistle. Don't give too much for the whistle.

See how short the sentences are and how easy the speeches, because they are as nearly as possible what the children themselves would say. It does begin to show some differentiation of character. There is the childish Ben, the masterful big brother—he from whom Ben later ran away—the kindly cousin, and the sententious father. Then there are action and noise, which the little ones will like, and the lesson even the young children can see—that of getting your money's worth and of wise spending.

The next, for a third or fourth grade, begins to grow up a little.

THE TRAIL THAT CAUGHT THE INDIANS

A PLAY IN 2 ACTS

ACT I

Time: July, 1776.

Place: On the bank of the Kentucky River near Boonesboro, Kentucky.

JEMIMA BOONE	CALLOWAY
BETTY CALLOWAY	HENDERSON
FRANCES CALLOWAY	HOLDEN
5 INDIANS	BURNETT
DANIEL BOONE	

(The three girls are playing tag on the bank of the river some little distance away from the fort.)

JEMIMA BOONE. There! I've caught you at last. We'd better stop playing now and go back to the fort.

BETTY CALLOWAY. Yes, but first let us pick some of these flowers to take home.

FRANCES CALLOWAY. They will be so pretty on the table. My mother loves them.

BOTH. So does mine.

(They start picking, calling out "See this!" "Isn't this lovely?" etc. Indians come creeping out of the woods a short distance away.)

1ST INDIAN. Ugh? White girls!

2ND INDIAN. Papoose of white chief! Him Boone! Him Calloway!

3RD IND. We catch 'um! We carry off!

4TH IND. We take 'um to Indian Chief far away.
(*Waves his arm in a large gesture toward the wood.*)

5TH IND. We leave deer here. We leave fish here.

(*They drop the deer and fish they are carrying.*)

1ST IND. Ugh We go catch 'um white papoose. Ugh!
(*They spring out and run for the girls, who scream "Help! Help!" "Father!" "Indians!" etc. The Indians easily catch them, huddle them together, and stand over them threateningly.*)

1ST IND. We carry off! Far! Far! Ugh!

2ND IND. Braves, come get deer! Come get fish! We take 'um quick.

3RD IND. White men come soon. We go fast.

4TH IND. (*to girls*). No run away. Indians shoot! Papoose no get away!

(*The Indians move away to pick up their deer and fish. The three girls stand scared and helpless.*)

BETTY. Oh, what shall we do?

FRAN. Let's run! Now, while they are busy.

JEM. No, no! They'll shoot. We can't get away.

BETTY. We'll never see our mothers again.

JEM. Oh, yes, we will. Father will save us.

FRAN. He can never find us.

JEM. I have a plan. When you get a chance break off twigs from the bushes or bend them.

BOTH GIRLS. Good! Good!

JEM. And every so often tear off a piece of your dress and drop it when the Indians aren't looking.

BOTH GIRLS. A trail! A trail!

BETTY. So the men from the fort can follow us.

JEM. Father will read those signs like a book.

FRAN. Sh! The Indians are coming.

JEM. Drop the flowers here. Quick! So father will see them.

(They drop the flowers as the Indians hurry over.)

1ST IND. *(seizing Jemima's arm roughly)*. Come! We go take to Indian Chief now.

2ND IND. No make noise or tomahawk kill! Ugh!

(They go off, each girl guarded by an Indian. As they go Jemima secretly tears off and drops a bit of her dress, and a little farther on Betty bends a twig on a bush as she passes, and so on until they disappear from sight. After a time Boone, Calloway, and the other men come up.)

BOONE. It's time those girls of ours were home.

CALLOWAY. I wonder where they are.

HENDERSON *(picking up some flowers)*. See, here are some flowers. It looks as if they were dropped in a hurry.

HOLDEN. Indians! Here are footprints!

BURNETT. And here! And here!

HEND. Indians' prints and children's prints!

HOLDEN. They have carried them off!

CALL. How shall we ever find them?

BOONE *(who has been looking around)*. Here! Here is a piece of my Jemima's dress.

CALL. And here are some bent and broken twigs.

BOONE. They went this way. Come! Come! They have left a trail.

ALL. They have left a trail! Hurry! Hurry!
(*All start running in the direction the trail points.*)

ACT II

Time: The next evening.

Place: Indian village far away in the woods.

(*The three girls are sitting close together under a tree. The Indians are at a little distance around a fire.*)

BETTY. Oh dear, father can never find us.

FRAN. We have come so fast and so far.

JEM. Yes, father will find us. I know he will. We have left a clear trail.

BETTY. Sh! What's that?

(*Boone comes creeping up on hands and knees out of the darkness. The girls start up but he makes a quick sign for them to be quiet. The other men creep up behind them. When they get near enough they jump upon the Indians. There is a struggle but the white men overpower the Indians and tie them up. The white men then gather about the three girls.*)

BOONE. Jemima! We have got you at last.

JEM. I knew you would come, father.

BOONE. It was only because of the trail you left.

CALL. Yes. Without that we should never have found you.

HEND. You are real frontier girls.

ALL. You are indeed. To beat the Indians at their own game. Ha, ha! At their very own game of trail-making!

The title of the above play should really be "A Chip of the Old Block," but that would prob-

ably be a bit too subtle for children. The character traits are still obvious—bravery, quick-wittedness—and the fact that these are shown by girls is in itself interesting to both boys and girls. There is plenty of excited action, not too complicated to express. A straightforward unit.

By the fifth or sixth grade we see the beginnings of cause and effect, not simply biographical or incidental history.

A MACHINE TO FEED THE WORLD

A PLAY IN 1 ACT

Time: June, 1832.

Place: A wheat field in Lexington, Virginia.

CYRUS McCORMICK

NEIGHBORS

ROBERT McCORMICK, His Father FARM LABORERS

(All are standing around on the edge of the field.)

1ST NEIGHBOR *(coming up)*. What is all the crowd gathered for?

2ND NEIGH. Young Cyrus McCormick is going to try out a new machine he has made that he says will cut wheat.

1ST NEIGH. A machine to cut wheat! Ha, ha! That is a joke.

3RD NEIGH. That's what I say. Even if it does cut, it will only chop the heads off the grain, and all the seeds will fall out.

4TH NEIGH. Everyone knows wheat has to be cut care-

fully and laid in neat bundles to be tied up, or it is ruined. How can a machine do all that?

1ST NEIGH. Give me the old scythe to cut it and the cradle to lay it in rows at the same time and about a dozen good farm men! I'll get my harvest in the way it has been done for hundreds of years.

3RD NEIGH. And that's the way it will be done for hundreds of years more. This machinery thing will never work.

2ND NEIGH. I'm not so sure about that. They say young McCormick cut six acres of oats in an afternoon not long ago. Six acres in an afternoon! That would take three or four men all day, from sunrise to sunset.

1ST LABORER. Yes. That's it. What if this machine does work? It will take the bread right out of the workingman's mouth.

2ND LAB. That's so. We won't be able to get work and poor men will starve.

2ND NEIGH. I don't believe that. If it does work we can plant larger crops and that will mean more wheat, more work, and cheaper bread. It will be a great thing for poor men and a great thing for the farmers.

(Cyrus and Robert McCormick come up.)

ROBERT MCC. That's right, neighbor. That's right. It will be a great thing for the farmers and for all the country.

2ND NEIGH. Do you think this machine of your boy's will work, Neighbor McCormick?

ROB. MCC. I know it will. I tried for fifteen years myself to make such a machine, but my scheme was

wrong. But I knew it could be made and last year my boy Cyrus started in all over again with a new plan, and it works.

1ST NEIGH. How is your machine made, Cyrus?

CYRUS McC. Well, it has two blades run by little wheels. These blades cut against each other, something like scissors. There is a sort of arm that reaches out to draw the grain over to the knives, and a platform catches the grain when it is cut.

3RD NEIGH. What happens to the wheat then? You can't leave it on the platform. It has to be tied up into sheaves.

CYRUS McC. Yes, I know. It takes two men to run the machine now, one to drive the horses and the other to push off the grain from the platform onto the ground for bundling. That's what I don't like.

3RD NEIGH. What do you mean?

CYRUS McC. I mean that I shall not be satisfied until I have made the machine itself tie the wheat up in bundles and throw it off in finished sheaves.

ALL. Ho, ho! Ha, ha! The machine tie it up in bundles! Ha, ha!

1ST NEIGH. You can't make a human being out of machinery, young Cyrus. A machine is only a machine. It can't tie up things in bundles.

CYRUS McC. I don't know about that. I'm going to keep on trying anyway.

4TH NEIGH. Wait until you see if the machine will cut the wheat first before you try other schemes.

ALL (*laughing*). Yes, wait and see if it does.

(A clicking and clacking of machinery is heard outside. All strain on tiptoes to see over the heads of the crowd.)

CYRUS McC. Here it comes!

DRIVER *(outside)*. Whoa! Whoa, there! *(Machinery stops.)* All right, Cyrus. Shall I begin cutting?

CYRUS McC. *(calling back)*. Yes, all right, Joe. Begin. *(The clacking of machinery begins again. It sounds jerky and jumpy. The men in front laugh and jeer.)*

MEN IN FRONT. Hey! See the thing jump about! Ho, ho! Sometimes it cuts and sometimes it doesn't. See it jump about! It just lays the grain down. Whew! Look at it shaking! Ha! Ha!

OWNER OF FIELD *(rushing up to Cyrus)*. Say! Look here, young McCormick, your machine there is ruining my wheat. Stop it! Stop it, I tell you!

(All laugh.)

1ST NEIGH. I told you you couldn't cut grain by machinery.

CYRUS McC. *(calls out in distress)*. Whoa, Joe! Stop the reaper. Stop it! *(Turns to the owner.)* Will you give me another chance? Just let me try again. I know what the matter is.

2ND NEIGH. *(kindly)*. Yes, give the boy a chance. Maybe he has a good machine.

ROB. McC. I know he has.

OWNER. Oh, all right, go ahead. But if it doesn't work now you'll have to stop.

CYRUS McC. *(pushing through the crowd and calling)*. Joe, you are on the rough ground. Go over to the smooth

part. It will work well there. Do you hear? Take it over farther.

DRIVER (*outside*). Yes, I hear. (*Clicking starts again.*) Shall I cut now?

CYRUS McC. Yes, go ahead.

(*The clicking continues smoothly and steadily. The crowd watches in silence, then talks amazed.*)

MEN. See, it cuts! Look at that! How fast it moves! Look at the way it catches that wheat! See the neat piles it makes, all ready to bind!

1ST NEIGH. It works! It works!

2ND NEIGH. I should say it does.

1ST NEIGH. I always said I'd like to have a machine to cut my grain.

2ND NEIGH. Oh, did you! Well, I never heard you.

CYRUS McC. (*rushing up*). Father, it works! It works!

ROB. McC. You're right, my boy. It does.

2ND NEIGH. Think what it is going to mean to the country when this machinery gets going.

CYRUS McC. It will cut twenty acres a day easily.

ALL. Twenty acres a day! Why, our farms won't be big enough!

CYRUS McC. Ah! but the great West can have big farms now. Out there men can have fields stretching as far as you can see. And my reaper—the McCormick Reaper, father!—will cut the grain for them and feed America. Yes, it will feed the world!

ALL. The McCormick Reaper! The McCormick Reaper! Hurrah! It will feed the world!

The acting in the above play begins to need more skillful treatment. It must give the effect of the crowd watching the machine at a distance. The character qualities are less obvious: those of perseverance under discouragement and of being satisfied with nothing less than the best one can do. There is a touch of pathos in the fear of failure with success in sight, and the triumph of overcoming defeat. Then too, something which a sixth grade may or may not see, is the weak but human characteristic shown by the fair-weather friends who are ready to desert at failure but applaud and cling to success.

With the well-defined, formal history study of grades seven and eight we have a larger field historically to draw upon, both as to content and treatment. The following play certainly presupposes definite and rather mature knowledge of historical facts—with the converse also true, that the play will help to illumine the facts which were perhaps not quite clear before.

WEBSTER'S DEFENCE

A PLAY IN 2 ACTS

ACT I

Time: Evening before the great speech.

Scene: Daniel Webster's room in Washington, D. C.

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DANIEL WEBSTER

THREE SENATORS

(Webster is sitting at his desk thinking deeply. He turns around as the three senators enter.)

1ST SENATOR. Webster, we could not rest without coming to see you.

2ND SEN. That was a strong speech of Senator Hayne's today.

3RD SEN. What are you going to do about it?

WEBSTER. I shall reply to him on the floor of the Senate tomorrow.

1ST SEN. But he made such a remarkable argument in favor of State Rights, you can never answer him.

WEB. I can and I will.

2ND SEN. You have no time to prepare for it. One night is not long enough.

WEB. One night is plenty of time. My argument, gentlemen, is the *Constitution*, and I know that by heart. When I was a little fellow, only eight years old, I saw in the country store in my home in New Hampshire a cotton handkerchief with the Constitution of the United States printed on it. I saved up my small earnings until I had twenty-five cents and bought that handkerchief. From that strange source I learned every word from beginning to end and I have never forgotten it. It is burned into my memory.

3RD SEN. Good! Then your work is half done.

2ND SEN. What is your plan, Mr. Webster.

1ST SEN. Senator Hayne asks why you, a new Englander, favor voting that the public lands should be given to states in the West.

2ND SEN. He says, what interest, for example, could his state, South Carolina, have in a canal in Ohio.

WEB. That, sirs, is a very important question. It brings out exactly the difference between the doctrine of State Rights and that of the government of our great Union. I believe that a road over the Alleghanies, a canal in Ohio, or a railroad from the Atlantic to the Western waters is something that is for the common good. The State Rights doctrine, which makes each state practically a different government in a different country, has no interest in the good of the whole, only in the good of the individual state.

1ST SEN. You believe then that the powers of the federal government are to be exercised for the good of the whole?

WEB. Absolutely. Not for the good of this state or that state, but for all states.

1ST SEN. But Hayne objects to this. He says that principle sometimes works hardships on the individual states.

2ND SEN. But if that does happen he claims, you remember, that a state government may by its own authority annul an act of the federal government which it thinks exceeds the constitutional right of the federal government.

WEB. That, sirs, I deny. I deny the right of any state legislature to stop the working of the national law.

3RD SEN. Where is the source of power of the national government?

1ST SEN. Is it responsible to the state legislature or to the people of the whole country?

WEB. The State Rights doctrine says that it belongs to the states and that therefore each state has the right to determine how the national government shall act.

3RD SEN. But that isn't possible.

WEB. Of course it isn't possible. How can the government be the servant of twenty-four masters, all of different wills and different purposes, and yet be bound to obey all of them?

1ST SEN. What then is the answer?

WEB. The answer is that the federal government belongs to the people, not to the states. It was made for the people, by the people, and is answerable to the people. Nothing else is possible.

3RD SEN. You are right, Mr. Webster. It was because the states controlled the federal government that the Articles of Confederation failed and the Constitution was created.

WEB. Exactly. And the people provided in the very Constitution itself the way to carry out its laws and the place where all questions of constitutional authority shall be decided, the Supreme Court.

1ST SEN. Good! That is the argument! That is the argument.

WEB. In upholding that argument, sir, I am but making the federal government possible.

2ND SEN. Mr. Webster, Mr. Hayne makes use of the question of the tariff to show South Carolina's right to nullify an act of the federal government.

WEB. (*pounding the desk*). And that question of tariff is the very one that can be used to show that she has not that right. This is the way it stands. South Carolina sees unconstitutionality in the tariff. She says it can therefore be annulled. But Pennsylvania, who looks at the tariff just as sharply, says it is absolutely constitutional, useful, and safe. Now then, who shall decide which of these two is right? Don't you see? Don't you see how impossible it is for each state to decide for itself whether or not an act is constitutional?

ALL SEN. Webster, you are right! You are right! It would destroy the Union.

WEB. Absolutely. And, sirs, that union of the states is of the most vital importance to the public welfare.

ALL. Yes!

WEB. To that Union we owe our safety at home and our dignity abroad.

ALL. Yes!

WEB. It is to us all a fountain of national, social, and personal happiness.

1ST SEN. (*standing*). Mr. Webster, you are right. It is time, it is high time, that the people of this country should know what their Constitution is.

WEB. Then, gentlemen, by the blessing of Heaven, they shall learn before the sun goes down again, what I understand it to be.

ACT II

Time: January 26, 1830.

Scene: Senate Chamber, Washington, D. C.

WEBSTER

SPECTATORS

SENATORS

LATE COMER

REPRESENTATIVES

TWO FRIENDS

(A crowd is gathered in the visitors' balcony. Below, in the senators' seats, all are excitedly leaning forward listening to Webster, who is apparently talking eloquently. A late comer enters the balcony and sees two friends.)

LATE COMER. I have just arrived in Washington and learned that Webster is making a speech.

1ST FRIEND. He certainly is. He has been talking for nearly four hours in a magnificent defence of the Constitution and the Union, in reply to Hayne's argument for State Rights.

2ND FRIEND. Every one is here to listen to him. Even the representatives have left their Chamber and crowded in.

1ST FRIEND. Every newspaper in the land will publish this speech.

2ND FRIEND. It will have a tremendous effect on the spirit of devotion to the Union.

LATE COMER. What a figure he is! Such a head! Such glowing eyes!

1ST FRIEND. He is only five feet ten inches, but he looks a giant.

2ND FRIEND. I heard some one who did not know him say a few days ago, "There goes a king!"

1ST FRIEND. He is more than that. He is America's greatest orator, and a patriot.

PEOPLE IN BALCONY. Sh! Sh! Be quiet! Keep still!

(As the men become silent, Webster can be heard eloquently bringing his speech to an end.)

WEB. When my eyes shall be turned to behold for the last time the sun in the heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on states dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original lustre, not a stripe erased or polluted, nor a single star obscured, bearing for its motto no such miserable interrogatory as "What is all this worth?" nor those other words of delusion and folly, "Liberty first and Union afterwards"; but everywhere, spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart—Liberty and Union, now and forever, one and inseparable!

(Silence for a moment, then great applause.)

MANY SPECTATORS. Hurrah! Hurrah! Glorious—Magnificent!—Hurrah!

(Many spectators and representatives crowd around Webster, shaking his hand and applauding.)

1ST FRIEND *(to late comer and 2nd friend)*. Gentlemen, we have heard a remarkable speech.

2ND FRIEND. And a great prayer, which will ring

through the ages, "Liberty and Union. now and forever, one and inseparable!" One and inseparable!

It is certainly evident that this play is of much wider significance than mere incident or biography. It is solid history involving great problems and raising searching questions, leading forward into the future and stretching back into the past. The really abstruse points are clarified by the dialogue, and are made realistic and vital by showing the effect of the situation on the people. Again, as in the play of the McCormick Reaper, the entire class takes part and each one is therefore responsible for bits of individual acting, which gives a feeling of participation, creating even keener interest in the subject than simply listening to the performance.

We have been examining typical plays that are practical for use in the various grades and have suggested reasons why they are adapted to the age, knowledge, and psychology of the child. Always, however, in these plays, for whatever grade, there was the sense of unity, of completeness, of climax. By way of contrast suppose we glance over the synopsis of a play that would be of the meandering and indirect type if it were worked out as it stands here. It would probably be used by a sixth grade.

LA SALLE, THE GREAT CHEVALIER

A PLAY IN 7 ACTS

Act I: 1663. La Salle in France, arranging to come to New World; his plans, (1) to build forts and trading centers along the St. Lawrence, Great Lakes, and Mississippi, (2) to plant a colony at the mouth of the Mississippi, (3) to get control of the rich fur trade for France which could be carried on more easily by way of the Mississippi than the St. Lawrence.

Act II: Autumn of 1679. La Salle at the mouth of the St. Joseph River waiting for the return of the *Griffin*, which had been sent a year before with fifteen men to trade for furs. He had expected the cargo to be ready to send back to Canada to raise money for his expedition, for shipbuilding, provisions, ammunition, and payment of the men. He is now giving up hope of ever hearing from the *Griffin* again and makes new plans to row up the St. Joseph in search of a carrying place to the Illinois River.

Act III: La Salle, at the source of the Illinois River in a blinding storm, is lost in the forest at night. He fires his gun as a signal. He sees a fire and thinks it is friends but finds only warm embers with no one in sight. He lies down by the fire and sleeps.

Act IV: 1681. La Salle at Fort Crevecoeur. There is talk of the building of the fort and of the heartbreaking times against the cold and the hostile Indians. La Salle is preparing to go overland to Canada, 1500 miles to the north, to get new supplies for the Mississippi expedition.

He is setting out with an Indian hunter and four Frenchmen in two canoes with the prospect of facing frozen rivers and little food.

Act V: 1682. Final arrival at the mouth of the Mississippi with eighteen warriors, ten squaws, three Indian children, and twenty-three Frenchmen. They tell about the three vain attempts to build boats for the Mississippi expedition and how they were forced to take a fleet of canoes instead. There is an imposing ceremony of taking possession of the great Mississippi valley in the name of Louis XIV of France and of naming it Louisiana.

Act VI: 1687. A new colony near the Mississippi on the Gulf. La Salle tells how it was reached by way of the sea and Gulf, and of the struggles of the poor little colony for existence. Its only salvation is for La Salle to get help from Canada and he plans a new expedition with seventeen men and five horses to go from the Gulf of Mexico to Canada through the dense forests.

Act VII: March, 1687. Near the Trinity River. The men are talking over a plot to kill La Salle because they are tired of traveling and of hardship, and of his harshness toward them. One man upholds him and tells of his great worries and his wonderful achievements, but he is overruled. Several men slip away, and soon one man comes back and reports the death of La Salle.

The difficulty with this play as here planned is that it is episodic rather than unified. The aim is diffuse instead of pointed, and the impression is consequently kaleidoscopic rather than focal-

ized. The result is the lack of a clear-cut image. Of course the plan of a play depends on the purpose. Is it to teach the life of La Salle or the conquest of New France? The emphasis will be placed differently according to the objective. However, whichever is intended, the above treatment is poor. It lacks a feeling of climax, of building up a whole. There is no sense of crisis.

It is perfectly possible to take this same material and work it up into a forceful, unified play, a process which we hope to attack in a later chapter. Meanwhile let us avoid the meandering type of play for classroom work and choose the definite, straightforward, coöordinated unit, so that the effect may be unblurred in the minds of the children.

V

PRODUCING A CLASSROOM PLAY

We have just been examining sample plays for the several grades, finding them alike in essence, differing only in degree—from the obvious to the more subtle, from concentration on the event to the exposition of cause—according to the age and knowledge of the children. Now let us consider how to put on a play as a part of our classroom procedure; and because it is to be an inherent part of our regular work, not a violent excursion into the unknown, let it seem, and be, the natural outgrowth from our carefully prepared soil.

Suppose it is to be the development of the little play "The First Thanksgiving Day."* This is a logical play to use, for it is adaptable for the third, fourth, fifth, or even the sixth grade, and is an almost inevitable part of our elementary grade teaching. Moreover, the history of these grades is mostly bound up with the holidays, so that the groundwork is more or less laid early in the year for the introduction of this new technique. So the teacher can get the informa-

*From *Little American History Plays for Little Americans* by Eleanore Hubbard. Benj. H. Sanborn & Co.

tion for the background of the play from the class, instead of pouring it forth herself. Her questions would run something like this.

"What holiday is coming next week?"

"How many like that holiday? . . . Why?"

"M-m! You make me so hungry. I'd like some this minute, wouldn't you? And it has such a nice name, Thanksgiving Day. What does that mean?"

They can tell readily enough, and they will expatiate on their blessings—especially the poorest and least blessed among them. They always do, poor little mites, which is another proof of the eternal spark of imagination in us.

"Do you know why this day started?" They will know. They seem to be born with that particular information.

"Why did they come? . . . What was the name of the place they came to? . . . The name of the boat they came on? . . . What did they do when they got here? . . . What were the names of some of them? . . . Whom did they find here?" . . . etc., etc., *ad lib*.

"Tell me some of their names again. . . . Did you ever hear the names of some of the Indians? . . . Did you ever hear of Squanto, Samoset, Massasoit? . . . Dear me, that was a long journey for those Pilgrims to come 'on, 'way across the

ocean on a little wee bit of a sailing ship. And just think, there were children with them, little babies even! Real people, just like you and me. There is a play about them that shows what they said and did. Would you like to hear it?"

Of course they would. They always will if the teacher makes her inflections interesting enough. So she reads it, just a trifle exaggerated as to emphasis, with simple but forceful gestures.

"Now, what does the play tell us?"

With perhaps some prompting they will volunteer that it tells why the Pilgrims came, the name of the ship, the name of the new place, the name of the people, what had to be done first upon landing, the protective attitude of the men toward the women and children, the kindness and helpfulness of the Indians—thus bringing in character study—, the methods of getting food, such as planting and hunting, the reason for their feast, their reverence, and other facts.

"Wouldn't it be fun if we could act this play instead of just reading it? Actually be the Pilgrims and Indians and say and do the things they did! Do you think you could? Of course you could."

So the class, guided by the teacher—carefully with this first play but less and less teacher-dominated in later productions—discuss the char-

acteristics of the members of the play and choose appropriate actors to fit the parts, thus:

BRADFORD. "What! Billy be a governor! He can't even take care of himself, so how could he govern other people? You see that, don't you, Billy?" Billy, shamefacedly, sees, and trustworthy Tom is made Bradford.

STANDISH. "He's the soldier, Miss X, so he's got to be straight. Joe got the star for posture last week, and Miss Y gave him the flag in the line this recess. So he'd better be Standish."

ALDEN. He is the studious one, a writer, loves books. Some clever little Johnny with tortoiseshell glasses gets this role.

PRISCILLA. Should be a demure young thing who knows how to get what she wants, but that might be a bit subtle, so we compromise on any gentle, sweet little lady.

MRS. WHITE. Baby Peregrine's mother must know how to cuddle the baby comfortably in her arms—"Jenny has a little sister. She brings her to kindergarten every day so carefully."

INDIANS. They will bend themselves backward in their desire to be the Indians. "How must they look? Show me how they walk. Good! I think you really must have moccasins on."

In this way from the start the play offers opportunity for imagination, analysis, discussion,

and judgment even with the younger children, and the actors become identified in character with the part they are to represent. Note, also, how we are meeting our objectives of history teaching by this very process.

For this first play, however, there is one caution that should be urged to avoid too great a discouragement at the beginning. So far as possible the teacher should use her most capable children in the more difficult parts. It helps to do so, because they get the idea quickly, are less timid, set an example and standard for the others, and give confidence to the backward. The bashful and slow ones can be used in the mob parts, the sort of Greek choruses which say "Yes! Yes!" and "Hurrah!" They think they are doing a great deal, and indeed they are acquiring a stage presence. Sometimes, feeling the protection of the crowd, one or another will let himself out and surprise himself and every one else with a real little bit of character portrayal hitherto unsuspected in a part. Talent will out, even from the motley throng.

Later, after a play or two, the less brilliant ones will work into some part or other, until practically all have had their chance. They will grow with the doing, as they always do. Of course, some few never get beyond the "super"

stage and will always be what is known as "walking gentlemen"; but even that is something, for they are participating and, better still, contributing.

Now where shall we have the acting take place?

In general this rule holds good: the larger the space in which they act the more natural and free will be their acting. There is no reason why they should be confined to the small area in front of the class. They can use the whole room to move about in. It will help them not to be stiff and glued to one spot. The fact that the audience part of the class is at the desks need not deter the actors from utilizing the aisles and rear spaces.

In the early days of theaters the stages were built 'way out into the audience. In fact part of the audience sometimes sat upon the stage, intimately identifying itself with the performers. Today, certain directors are reverting to this idea that the whole theater should be utilized in order to make the close contact between actors and assemblage. In Reinhardt's production of *The Miracle* the entire auditorium is converted into a cathedral through the effect of huge pillars, stained-glass windows, and "dim, religious lights." The audience gets the feeling of not being an audience but an integral part of the ac-

tion. Similarly in Hume's revival of the old miracle play, "Abraham and Isaac," the scene shows the space before the altar, with the lights soft as if through colored windows. He says of staging, "The director's first aim should be so to unite the stage and auditorium, and so to order the performance that the spectators become a part of the complete pageant, participants in a solemn and significant religious service. The full effectiveness of the production depends very largely on the director's ability to create and maintain this atmosphere."

The Russian author, Evreinov, believes that the acting instinct, as we have ourselves asserted, is as much a fundamental need of human nature as the instinct of self-preservation. Therefore he essays to make the spectator feel that he himself is as much a part of the drama as the actor on the stage. One of the ways he attempts to do this is by eliminating the footlights, which tend to place a barrier between the stalls and the stage. This idea of no footlights has been adopted by several playwrights and producers, as in *The Chastening* of Charles Rann Kennedy, the lighting effects in many new theaters being designed to create the illusion not of separation but of unity.

In the production of a very lovely Japanese

"No" play—a fantastical, fairy-like kind of play—the main character is supposed to be under a spell and to see certain spirit-like events happen in her dream. The dreams take place on the stage, while the heroine and the real things going on about her are down on the floor level with the audience.

So we see that we shall not be without precedent if we act over all our schoolroom, at the rear and the sides and in among the desks, instead of merely in the restricted front space of stereotyped usage.

Therefore the teacher suggests or, better still, leads the children to suggest, that the desks, with or without occupants, would make a noble forest out of which the Indians creep and to which they retire, and around whose outskirts the brave little Pilgrim band makes its cautious way. So much for the setting. As to the properties, for the feast the teacher's desk or a table can be set with bits of cardboard or paper or with saucers from flowerpots. For the turkeys brought from the woods a coat can be slung over the shoulder. Board rulers or pointers make symbolic guns, as we have remarked before, while a footrule magically becomes a peace-pipe. The class will quickly catch the idea and be prolific

with suggestions, often superior to those of the teacher.

Now the parts are assigned, the settings and properties more or less arranged for—undoubtedly during the working out many things will be changed or improved upon—and the actors are now ready to learn their lines. When this is accomplished, at least sufficiently well to attempt a rehearsal, they try a performance—and what an affair it is apt to be! Halting, stilted, deadly dull! The teacher despairingly wonders why she ever believed that dramatics could vitalize anything, except the silly or naughty children, and whence came the idea that there was a dramatic instinct inherent in her pupils. But she must hold herself in and let them fumble through it, consoling herself with the thought that they are new to it as a classroom medium, that they are rather frightened by it at the moment, that they are self-conscious because of its novelty, and that they are having a hard time remembering their lines and following their cues. That is, they have not yet got the knack of it. So she lets the action alone for a time until they are familiar with the give and take of the dialogue. She works on the emphasis and inflections—not in an elocutionary manner, which would utterly defeat the theory of our objective, that of making

living creatures out of the dead past—but in a natural, simple, everyday sort of way. In one of our classes there was a girl who acted in a most stilted, affected fashion, with a “prunes and prisms” mouthing of her words and studied gestures. We tried our best to get her to see the absurdity of, say, a homesteader’s wife calling to her son, with much grandiloquence of tone and manner, “Homer, go to the spring (hand outstretched, palm up) and get some water. But be careful, (hand to heart and eyes cast up) for it is slippery!” Ridiculous! Unnatural! The other children realized that no ordinary mother addresses her offspring in that stilted fashion, but she was apparently so drilled in this kind of performance that acting to her meant mouthing and posturing. We never succeeded in getting her to be unstudied and natural in any part, and her efforts were entirely unappreciated until we saw her a year after in a settlement house performance of *Aucassin and Nicolette*—that delicious little French *cante-fable* or song-story of the twelfth century. She was Aucassin, a charming Prince Aucassin, in love with the fair Nicolette, for whose lovely sake he braves a father’s wrath. And when, with arms upraised he, in the person of our Gertrude, calls to his love imprisoned in the castle turret, “Nicolette! Nico-

lette! Let down your hair!" it was delightful. Why? Because the manner suited the stilted, artificial, quaint little play. So too when she was Titania in *Midsummer Night's Dream* she was dear, with her twinkling toes, her wand, and her airy movements; but she never quite got down to the simple settings and everyday ways of our little schoolroom performances.

Most pupils though are childish enough to be natural. Often it is only a question of understanding, or of being able to give the right inflection or emphasis to impart their understanding. If they cannot get it themselves they should be given an example to copy. They must learn somehow, and if they cannot get it from their feeling of the part there is no reason why they should not have a model, either the teacher or a member of the class. "How would you say that, Mary?" "Do you think Paul Revere would say 'The British are coming' like that, Tom? How would you make him do it?" And Tom will bellow out "The British . . ." "That's it. You try it that way, Jack."

With older or more experienced or cleverer children the mimicking method will often work—a slow, unexcited drawl from the teacher of "O mother, mother! Come quick! Come quick!" when the aforementioned homesteader's child

falls into the icy spring; or an ironic "She'll find him drowned by the time she gets there, if you don't speak faster than that" will stimulate them to greater efforts. This method, however, will not do for the beginners or the timid ones. Patience and tact are necessary at this stage; but they will get the idea, and get it soon.

When they are more or less letter-perfect some action can be attempted. As we suggested before, the larger the space over which they move the freer they will feel. They must not be allowed to stand glued to one spot. At first when they begin moving about they are going to be awkward and stiff. That is almost inevitable. Undoubtedly the teacher herself would be, if she were asked to come in front of an audience and greet another extemporary actress as if she were a long-lost friend. She might get stage fright over that simple act. The children though quickly loosen up, the more dramatic ones first and the others inspired by their example. After that it is easy. Other plays work up in no time, into a continually growing repertoire. Soon all that will have to be said will be "Suppose we have 'The First Thanksgiving Day,' " and the various members of the cast will in an orderly, business-like way take their established places, the scene shifters quietly and quickly arrange the furniture and

properties for the scenes as they occur, the announcer step forth and announce: "‘The First Thanksgiving Day,’ a play in two acts. Act I, The Landing of the Pilgrims. Time: 1620. Scene: Plymouth. Characters: Massasoit, Squanto, etc., etc.," step back and the play proceed—with the residue of the class as interested spectators as if they were witnessing it for the first time instead of the twenty-first, and with the teacher completely effacing herself, except to remark perhaps, "Didn't you think Miles Standish was particularly good today?" or mention some special bit of clever by-play on the part of one of the hitherto unnoticed herd.

Speaking of the spectators, it will not be long before they all know every part and be a class of understudies for the actors from the hero down, as evidenced by the way they inaudibly say each one's lines all through the play. Sometimes, too, as happens in professional life an understudy improves upon the principal whose part he is taking, a contingency which adds variety and consequently spice to performances.

In these classroom plays the announcer or stage-manager, or whatever he may be designated, is almost as essential a part of the production as the actors themselves. This for two reasons. First, the announcement reiterates cer-

tain facts of time and place, thus helping to fix date and location, and makes known the characters involved—a good point pedagogically, and a necessary one if strangers are present or if the performance is given as an auditorium exercise. Secondly, it brings one more member of the class into active working status; for it is an important position, that of announcer, yet not difficult.

There are, then, several little tricks of the trade in the putting on of this first play: using the best material to serve as examples for later attempts of the others; giving the bashful or slower ones the mob parts; getting as many in as possible in various ways, crowds, stage hands, announcer; not hesitating to give them models when they cannot work out the interpretation for themselves; and above all, not getting discouraged when the first play is a half dead-and-alive affair. Always “the emphasis should be placed on what happens to the *child* in the act of creating, not on the *quality* of the finished product.” The teacher will have to work, there is no doubt about it, and she will probably feel that the game is not worth the candle; but it is. It pays in so many ways—in all the ways that have been mentioned: in classroom management; in making the schoolroom a live place, not *live-ly*—many rooms are that—, but a place of joy, not of monot-

onous routine; in arousing interest and stimulating imagination; in vivifying the subject matter to its permanent enrichment; and in increasing pupil power, mental and physical; thus attaining already some of our aims, both in the direct and in the concomitant learnings.

The late President Emeritus Eliot of Harvard University in one of his last addresses to teachers said that every child "should study by doing, not by absorbing information, not by listening to words of a teacher lecturing, but by taking actual part in the doing of things." History dramatics is one of these ways of doing and participating. So that while the teacher may work hard over the first play or two it will eventually lessen her task because of the very factors mentioned above. It is a natural, pleasant form of socialization which easily carries over into other forms of socialized techniques, a topic which we shall consider later as one of the important reactions to dramatic teaching.

VI

IMPROMPTU DRAMATIZATION

The next step to the putting on of a classroom play by the teacher is the pupil-directed play. By this we mean the play produced under the leadership of one or more members of the class, with the teacher keeping her hands off—provided the situation warrants it. This is indeed a real pupil activity, and so much the more valuable a performance.

It is possible for the teacher to throw the whole affair of the first play of the school year into the control of the children from the very beginning and let them work out their own salvation. They will fumble around with it and come out more or less successfully, according to the natural ability of the director and the members of the cast. They sometimes succeed amazingly, if the leaders of the group have exceptional talent, or if the teachers in the grades below have practised classroom or demonstration dramatics. The latter case, however, does not fit our present circumstance, that of considering a first play. For in that instance the children have a precedent to go by and consciously or unconsciously will use it as a model for their own performance—a per-

fectly legitimate and desirable thing to do. Which brings us to the point of our argument. Is it not worth while to have the first play or two in the hands of the teacher, and leave the pupil-directed plays until the technique is understood? In a word, does it not pay to give the class a model of how to direct and how to follow, before throwing the responsibility of the production on their inexperienced shoulders, wasting their time and discouraging their ability?

But, the teacher will say, are not children natural actors? Why, then, cannot they just get up and act without this fuss over direction? True, potentially they are dramatic, as, let us say, a child may be talented musically. One does not, however, put such a child at the piano or give her a violin and let her work out her own process; rather, one is concerned to give her careful instruction from the first, in order that there may be no waste or error. The cases may not be exactly parallel, but they will serve.

So if the teacher will take a play or two herself and let the children see how to handle it—what is expected from the director and the performers; how to approach this problem and bring about that effect; in a word, get the proper perspective—they can then take hold from there

and, oftentimes, improve on the ideas or results of the teacher herself.

Therefore—and this is important for the teacher, new to this device of classroom dramatics, to understand and to believe—the time spent in the classroom for rehearsals is not for a moment wasted, during these early plays. It is from seeing the mechanics of production, the feeble attempts, the corrections, the improvements, the final mastery, that they all learn for later performances. The finished product may be very pretty, *but it is the understanding of how it was arrived at that is valuable*. That is a fundamental principle of this work and indeed of all teaching, because it is the basis of power.

Later—oh, very soon!—the teacher can eliminate herself from the direction, and the rehearsals will take place somewhere outside of class: before school, after school, at recess, at each others' homes; and the precious classroom time will not be imposed upon. The plays will appear to have sprung "full-blown from the head of Jove;" but this well-ordered blossom can only come from careful cultivation of the early soil.

This matter of rehearsals leads us to the question, why should we have children thus formally learn the lines of a play? Is it not much more valuable to have impromptu dramatics, the

kind where the actors reproduce a story or an event in dramatic form spontaneously without a stated, set form of words to be memorized and rendered?

Certainly many teachers contend that this is the only form of dramatics worth considering, and there is no doubt that it is a superior aim, with tremendous value as a means of self-expression. Its accomplishment, to our mind, is another matter.

Let us look at the subject for a moment, remembering that this is not the writing of a play but of spontaneously acting from the narrative without the formality of previously putting it into written dramatic form. Think of what we are asking our pupils to do. Suppose, for example, we take the following little incident showing the value of the invention of wireless telegraphy; the quotation is taken from the *History of Our Country* by Halleck:

In 1909 the *Republic*, a European passenger steamer, gave a life-and-death test of the new invention. Her wireless operator sent this message into space: "Struck by an unknown boat. Engine room filled." Her wireless receiver caught the answering electric waves from four unseen vessels: "Coming to help." The *Baltic* reached her in time and saved 1600 passengers.

There is drama there, tremendous, tense drama.

It is easy to see the situation in our mind's eye. We can have one act or two. We can place the one act or scene in the wireless room, showing the after effects of the collision: the operator cool and steady, giving forth his messages with practised hand and grim mien; the ship's officers hurriedly entering and leaving the room; the occasional intrusion of an excited passenger—the father frantic for the safety of his family, an hysterical woman, the calm, controlled one; the dignified but strained captain giving his concise orders; the suspense of waiting, the hanging on that frail little instrument sending forth its tiny spark of life or death over the vast deep, out, out, into the ether; the agony of fear and joy when the faint answer comes back; the relief of realization that help is rushing on mighty keels, as fast as pounding engines can bring it, to save the desperately wounded ship and its precious cargo of souls.

We can see that.

Or if we prefer, we can start with another act previous to that, which might show, in contrast, the passengers before the collision. They might be assembled in the saloon intent on the ship's various pastimes; dancing, a card game or two, gossiping groups, flirtatious couples, everything gay and festive. Then comes the crash and the

resultant confusion, the playing of the various parts according to the disposition of the different personalities: the excitability of this one, the coolness of that; the protective manner of such a one, the clinging helplessness of another; the rushing about for life belts; the firm confidence and calming presence of the captain and his officers; their reassurance and announcement of the possession of the radio; and so to the second act as outlined above.

All very graphic, is it not?

But supposing we said, "Now let us act it, all of us, right here. Let us choose our characters, take our places, play our parts. We'll just act naturally, make our speeches in character. Here we are. Let's go ahead." How would we like it? Could we, all of us, burst into spontaneous drama and appropriate utterance, say the right thing at the right time, have the proper give and take of dialogue? Could we?

It is very doubtful. Experienced actors cannot do it. The power to create that kind of impromptu dramatics is given to but very few, those of fluent tongues and nimble minds, the natural-born actor-playwrights; and even to them it would present difficulties. It is really the height of histrionic ability, and takes long training in that type of acting, more training than

for the formal dramatics. In Italy, for example, in the sixteenth century there was a group of highly practised and gifted actor-dramatists of the *Commedia dell' Arte* who experimented with this improvisation on skeleton plots, or "scenarios," whence our modern adaptation of the word; but they were a superior and carefully selected group. In one of the famous London clubs frequented by the intelligentsia of English letters and stage the high spot of the year's entertainment is the improvised play on a skeleton plot. The character and standard of the performance may be judged by the fact that one of the chief rôles is taken by Mr. Chesterton of sparkling wit, limitless vocabulary, and brilliant mentality. And we expect our babes to do it!

Think of it. Not only do the children have our difficulties to contend with: the thinking of the proper retort, the keeping of the part in character, the forwarding of the play by the appropriate bit of information at the right time and yet not giving away the point too soon; briefly, creating and interpreting at the same time, and extemporaneously at that—not only have they all this difficulty, but they are handicapped by the language problems. They are fearfully restricted.

It can be done. Children will do anything to

oblige, bless them. In a primary grade the class was dramatizing in this impromptu manner Little Red Riding Hood. One of the little foreigners was that perennial heroine. She was supposedly wandering through the woods with her basket on her way to her grandmother's and was due to hold forth in soliloquy. The poor mite was, naturally, tongue-tied. Who could blame her? It is a most unnatural thing to ask any one to undertake, as those who have ever attempted Hamlet's famous soliloquy will readily admit. The teacher kindly tried to encourage her. "Bessie, talk about what you see." Not that any one would, but it seemed to be the proper demand, so she urged it. "Come, now. Here you are, walking through the beautiful green woods with the sun shining and the birds singing, and you see some lovely flowers right over there. What would you say? Now what would you say?" Her dark little face lighted up and, clasping her hands on her breast, she exclaimed realistically and certainly out of the fullness of her heart, "My God, ain't them pretty flowers!"

There it is! That was just what she would say, but whether it was worth perpetuating is another question, or even giving it public utterance for the once. So what are we going to do? Let them use their own limited expressions—

even more limited under the restriction of having to precipitate themselves into another character and at the same time be true, natural, and informational all at once—or give them the words and let the children clothe them with character and reality? We might find that difficult to answer, but it is a matter worth considering, at any rate.

Suppose we have our class read the following incident with a view to dramatizing it spontaneously after consumption:

Walter Raleigh was a young Englishman who was born near the seacoast. As a boy he loved the ocean and exciting stories of sea fights with the Spaniards. His older half-brother, Sir Humphrey Gilbert, was a great sailor and adventurer, and Walter decided that he too was going to do great deeds when he became a man.

At the age of fifteen he went to Oxford University where he showed himself a brilliant student, but he was too full of the adventurous spirit to stay long at that kind of life. He left college and went to France, where he fought in some of the wars going on there. Then later he fought for England against Holland and in Ireland. Always he was brilliant and daring in action, but even in his life of action he found time to write poems and essays which made their way back into England. So that while he was away from home his name was known in the brilliant court of the great Queen Elizabeth.

However, it was a special act of gallantry that really

called the attention of the queen to Raleigh. One day after a shower Elizabeth was walking in the park near her palace when she came to a muddy place in the path. While she hesitated, wondering how to cross, Raleigh stepped forward and, swinging his rich velvet cloak from his shoulders, spread it over the wet spot and with bowed head and bent knee waited for her to pass. Smiling, the queen walked dry shod over the novel carpet.

Later she sent for him and offered to reward him. Bowing low he said that the only reward he would ask was to be allowed to wear the cloak her royal foot had deigned to walk upon. This answer so pleased the queen that she thereafter had the young man often at her court and gave him a grant of land in the New World and other opportunities for making a fortune.

What may we expect to get from this bit of biography as just set forth? How much spontaneous dialogue could a fifth or sixth grade evolve on the spur of the moment from that narration? Remember, this is not a play-writing exercise that we are asking for, nor yet pantomime, but verbal acting direct from the narrative.

At the best they might give us three little jerky scenes of half a dozen halting sentences apiece, and more likely they would ignore all the earlier information and confine themselves to the garden scene, dismissing it all in a dozen lines.

The difficulty is this. As written above there is

no direct conversation for them to embody in their dialogue. They do not know what was said, who said it, or how to say it. It is in an entirely different medium. Let us, however, offer them the following form of the same story. See how much easier it would be.

One day a group of courtiers was waiting in a park near the palace to see Queen Elizabeth take her afternoon walk. A young man, very richly dressed, with a velvet cloak slung over his shoulders came strolling along and stood a little apart from the others.

"Who is that young man?" one of the courtiers asked. "I do not remember seeing him at court."

"That is young Walter Raleigh," another answered, "Sir Humphrey Gilbert's half-brother." And a third remarked, "He has just come back from the continent where he has been fighting in France and against Holland."

"Wasn't he in Ireland lately?" asked a fourth.

"Yes," the second man replied, "he is an adventurous young soldier, one who loves the sea and exciting sea fights"; the third man adding: "Yes, I hear he left Oxford University to go off to the Wars, although he was a brilliant student. But, hush, here comes Her Majesty with her lady-in-waiting."

As the queen came along the path all drew back respectfully. Young Walter Raleigh watched her eagerly, for he had never seen his queen before.

"The morning shower has left its traces," she was say-

ing as she approached the group, then halted as she came to a wet spot. "This mud!" She exclaimed. "How shall we—"

At that Raleigh sprang forward and, swinging his cloak from his shoulders, spread it across the muddy spot.

"If Your Majesty will deign to pass," he murmured, one knee bent to the ground.

Elizabeth smiled and, stepping on the novel carpet, crossed dry shod. As she reached the group of eagerly watching courtiers she beckoned to one of them.

"Bring the young man to me."

The man sped off and soon returned with Raleigh, bearing his muddy cloak on his arm. He bent his knee respectfully before his queen.

"What is your name?" she asked. "We would know so gallant a youth."

"Walter Raleigh, Your Majesty."

"Ah! Sir Humphrey Gilbert's young brother. You are in our service methinks."

"I have that honor, madam," he answered modestly.

"Likewise, verses of your making have found their way to our court."

"'Tis halting verse, Your Majesty."

"'Tis good enow. But we would reward the gallantry of yonder act. What say you to a new cloak to replace the one you spoiled in our behalf?"

Raleigh raised his eyes timidly to her face.

"Your Majesty," he said, "may I instead make bold to name the reward?"

Elizabeth frowned. She did not like to have her offers

refused. She was disappointed in this young man. He was looking for favors like every one else. However, she answered coldly, "Speak! What is it you would ask?"

Raleigh bowed his head.

"The privilege, madam, of wearing this poor cloak of mine whereon Your Majesty has deigned to set her royal foot. That is the boon I ask."

This answer pleased Elizabeth.

"What!" she exclaimed. "By my faith, if that is what you ask it shall be granted you. You please me well, young Raleigh, and we shall have you at the palace. See that you attend us at the next court."

Raleigh bowed almost to the ground.

"I shall be most proud," he murmured, as Elizabeth swept on her way, followed by her attendant.

The group of courtiers looked at each other knowingly.

"Ah!" said one of them, "Raleigh's fortune is made."

"It is indeed," agreed the others as they walked away, leaving Raleigh to make his way off alone, carrying his muddy cloak carefully on his arm.

There it is, conversation and all—and, as Alice of the immortal Wonderland said, "what is the use of a book without conversation," at least for our purpose. At any rate, here is something for them to work on, almost verbatim. But—and this is the point—is not this bit of narrative already a play in all but its technical arrangement? Simply by rearranging the descriptive matter into stage business and omitting the quotation

marks we have as formal a play as any we have previously discussed. Therefore, why not give them the play in the first place and let them act it as we have already suggested.

Even in the formal play, of course, there is no need for the exact words of a part to be undeviatingly followed. Variations of the expressions with the same meanings are surely allowable, or even interpolations—as when one little fourth-grader playing the part of William Blackstone, on his way to Charlestown to invite the company there to settle in Boston, suddenly exclaimed out of a clear and vivid conception of his rôle, “A deer!” up with his gun, “Bang!”—not a bad addition, by the way, as showing the one-time wild state of the Boston peninsula. There should always be this proviso, however, that this *ad libbing* (as this making up of lines *ad libitum* is called on the professional stage) does not throw the other actors off their speeches.

Undoubtedly there are some classes where this kind of impromptu dramatizing should be done. Curiously enough they are apt to be the two extremes, subnormal and supernormal. The subnormals are often mentally unable to learn the formal plays, but with the minutely careful guidance of the teacher can perhaps work out scene by scene, almost line by line, a little play of their

own. "Now then, Columbus, what would you say to him?" she asks when the head actor seems stumped by the mutiny on his hands. "You're the head still, aren't you? Has he all your men on his side? No? Well, what are you going to tell him?" Oh yes, that is fine. He has more men and he'll throw all the others into prison. But note, this carefully manipulated speechmaking can hardly be called spontaneous acting from the narrative. It has all the slow, painful elements of play-writing—without the actual process of putting pen to paper—a phase of the subject we shall consider by itself.

The supernormals or rapid-advancement group, on the other hand, may really and joyfully and skillfully create their little plays on the spur of the moment, especially when they have had plenty of practice with properly constructed plays and have the principles of play-making well in hand. Certainly if they can express themselves thus freely it would be wasteful to tie them continually to the formal type of drama.

From the average child, however, we are asking a good deal in impromptu dramatics. Pantomime, yes. That is a different matter. They are expressing themselves then in terms of action only and not in terms of speech. With narration the reverse is true, there is speech, not action.

But to demand the two things at once in composition, with the limitations that true stage drama naturally imposes, that is a difficult proposition.

However, no one can be autocratic about this play-acting, any more than about any kind of teaching. Each teacher must try out the most live method for her own particular class or classes of that year, always remembering what we have said before, that it is what happens to the child and not what happens to the play that is important.

VII

PLAY-WRITING BY THE TEACHER

For the teacher who is convinced of the value of history plays there will many times be events which she will wish to have dramatized in her classes, but for which she can find no dramatic version. If she has an unusual group of pupils she may perhaps find it possible, as we have already suggested, to have the incidents acted in an impromptu manner without the set form being given to the players. However, with the ordinary class this, we believe, is impractical. In such a case what is she to do? Must she forego the dramatization entirely, even though she misses the point she wished emphasized by its performance? No; for there is no reason why she should not write the play herself for her own purpose, provided that there are dramatic possibilities in her chosen subject.

To many this idea of writing plays may appear an utter impossibility. Yet it is not difficult. It is not white magic or black art. It is simply the faculty of looking at a subject or event or bit of characterization from the point of view of action and speech rather than from the angle of narration. That being so, we must consider the

materials with which we can work. We have human beings with speech and the power of moving about, but always we have the limitations of a circumscribed stage on which these human beings move and speak. In narration we can let our fancy wander where we will; our action can be distributed wherever we wish; it can go on in a dozen places simultaneously; the characters can be described as doing marvelous or brilliant things without our having to give ocular demonstration to prove the fact.

In a play we have to make things concrete, plausible, natural, true to life. The exposition takes place before the eyes and ears of the audience, and must stand the critical test of actual sight and hearing. The ideas, words, and actions must be inherently those of the characters portrayed, not those of the author. That is, they must explain themselves; the author cannot, as in narration, intrude himself to explain for them.

Suppose we now make a typical play by turning a simple narrative into the dramatic form for a sixth or seventh grade. Let us take the story of Nathan Hale. He is a young, romantic figure, interesting alike to boys and to girls.

Here is the narrative form, such as might be found in any simple history reader or biographical sketch:

After the Battle of Long Island in 1776 Washington and his army were forced to leave New York. They took their position at Harlem Heights not far away.

The situation was bad. The soldiers were half-starved. Many of them were sick, and there were no blankets or warm clothing for them. There was no money to pay them and winter was coming. The British, however, were well cared for and were rejoicing over their victories, boasting that they would soon crush the rebels.

If Washington could find out the plans of the British, whether or not they meant to go into New York for the winter, he might be able to frustrate them. So he said to his officers, "I must have some one volunteer to go into the British camp in disguise to find out their plans. Who will offer to go?"

The officers looked at each other startled. For it meant being a spy, and every one hates that. Besides, if a spy is caught he is hanged, a shameful death for a soldier. So no one offered.

Yet here was something that must be done. Who would risk this disgraceful death? Washington's officers were brave men who would gladly go into battle for their country and for their own glory, but for a spy there was nothing but disgrace. So again no one spoke.

Once more Washington asked, "Who will offer to do this important work?"

"I will do it," answered a young officer who had entered quietly as the general was speaking. It was Captain Nathan Hale.

The officers were horrified. They loved and admired

Hale, so they tried to persuade him not to go on this dangerous and infamous errand ; but he refused to change his mind.

"I know the dangers I shall run," he said, "but it is a task that some one must do. And I do not consider it shameful. It is honorable if it is necessary in the service of my country."

Nathan Hale was a tall, handsome young man, only twenty-one years old, yet he was going to give up all his hopes of personal glory, his very life perhaps, for his country.

He made his plans for his journey. Of course he could not wear his soldier's uniform into the British lines. He put on a brown suit and a broad-brimmed hat, pretending to be a schoolmaster who was on the British side. He talked and made jokes with the English soldiers and officers, who came to like this Yankee schoolmaster that hated the rebels. All the time he was finding out their secrets. He drew plans of their forts and made notes in Latin of what he saw and heard. Of course it was natural for a schoolmaster to be writing Latin! These papers he hid between the double soles of his shoes.

At last the day came when he felt he could go back to the American camp. He was very happy over the success of his errand. No one had suspected him. So he left the British lines and went toward the coast where a boat was to come for him. That night he stopped at the little inn nearby, where there was a number of people staying. One of the men looked at him keenly. Hale did not like this. Somehow the man seemed familiar to him.

The man, who had recognized Hale, told the British officers of his suspicions that Hale was a spy. They ordered Hale to surrender. He tried to escape, but they seized him. He was searched and the papers found in his boots.

They took him before General Howe, the British Commander in New York. When he was asked if he was a spy he admitted it, saying that he was sorry that he had not served his country better.

He was sentenced to be hanged the next morning. The British officer in command was cruel to him. When Hale asked for a Bible the officer would not let him have one, and when he wrote letters to his mother and fellow officers, they were torn up before his eyes.

Early on the beautiful September morning young Nathan Hale was taken out to a farm near New York where there was a large apple tree. Even at that early hour people came to see him executed. They felt how sad it was to have a young man die in this way. But the patriot was calm. When the officer asked him if he had any confession to make, he said simply, "I only regret that I have but one life to lose for my country!"

Upon these calm but ever-glorious words the British officer called out the command which ended the life of this hero-spy. But his memory will live as long as the country for which he died.

This surely is a very simple account of a really dramatic event. But how are we going to turn it from the narrative to the play form?

First we must decide on the locales, which will help to determine the acts, and on the characters who are to interpret the situations for us. The first act will obviously have to be near New York after the Battle of Long Island and the evacuation of New York City. So we have Harlem Heights, 1776, as our first scene and time, with Washington, his advisory officers, and Nathan Hale as the characters.

To digress, the more characters we employ the better, in moderation, because the greater numbers make for ease of learning, diversity of interest, wider action, and larger participation. If we can have three people instead of two we should do so, and break up the long speeches into several short ones distributed among the characters, if it is possible to do so. In real, adult, professional drama the reverse is advisable, that is, to use the fewest possible parts in the cast; but in classroom plays, for the reasons stated, the variety and large number of actors are helpful.

For the first act, then, we have the council at Harlem, with certain items of information to be brought out therein for the instruction of the audience—the first act in dramatic writing being known as the act of exposition. Such facts should be told as the need for knowledge concerning the plans of the enemy, the disgrace and danger of

spying, the patriotism of Nathan Hale. The second act, the act of development, takes us inside the British lines, and here it is necessary to condense several actual scenes into one to conform to the limits of the stage and to prevent many choppy changes of scene. The personae dramatis will be Nathan Hale, British officers, and the necessary informant. The subject matter needed will be Hale's apparent relationship with the British; his method of spying, his disguise, his manner of getting information, his map-making and Latin exercises; the informant's accusation; the capture. The last act, the climax and denouement, takes us back to the same scene as in Act I because, again, of the physical limits of the stage and the impossibility and undesirability of showing the death scene.

So we have something like this.

NATHAN HALE, THE PATRIOT SPY

A PLAY IN 3 ACTS

ACT I

Time: September, 1776, early in the Revolutionary War.

Scene: Washington's camp at Harlem, New York.

GENERAL WASHINGTON

FIVE MEMBERS OF HIS OFFICERS' COUNCIL

CAPTAIN NATHAN HALE

(Washington and his officers are seated about the council table, Washington a little apart and in deep thought.)

1ST OFFICER. We are in a bad situation here.

2ND OFF. It looks hopeless.

3RD OFF. Since we were forced to retreat from New York many of our soldiers have become sick.

4TH OFF. And they are all half-starved.

5TH OFF. Poor fellows! And there is no money to pay them.

1ST OFF. We have no blankets or warm clothing for them either, with winter coming on fast.

4TH OFF. But the British are well cared for.

5TH OFF. Indeed they are! They are in the city, warm and well-fed.

3RD OFF. With parties and pleasant times.

2ND OFF. Yes, and people say they are boasting about their victories.

4TH OFF. They call us rebels and say they will soon crush us.

WASHINGTON *(who has been sitting, thoughtfully resting on his elbow)*. If I only knew what their plans were, I might find some way to defeat them.

1ST OFF. Yes, if we only had a way to find out!

WASH. I must have some one to go into the British camp in disguise and find out all their plans. Who will offer to do this?

(The officers all look at one another in dismay and shake their heads.)

3RD OFF. That means that he would have to become a spy.

5TH OFF. We are not spies.

4TH OFF. Everybody despises them. I could not undertake that work.

1ST OFF. Neither could I. If a spy is caught he is put to death in a disgraceful way. He is hanged.

(Nathan Hale enters quietly and unnoticed.)

2ND OFF. Yes. He is not shot, because to be shot is a soldier's death. Hanging is for spies. I am not afraid to die for my country in battle, but I cannot be a spy.

ALL. Nor I! Nor I!

1ST OFF. It is too shameful a task.

WASH. Yet I must have some one for this necessary work. Who will offer to do it for his country?

HALE *(coming forward and saluting)*. I will, General.

ALL *(turning)*. Nathan Hale! You will?

HALE. Yes.

WASH. Do you understand, Captain, that I want you to go into New York in disguise and learn the British war plans?

HALE. I understand, General.

2ND OFF. It means you will be a spy.

1ST OFF. There is no fame for such a man, nothing but hanging if he is caught.

HALE. I know. I am not looking for fame. I want only to help my country.

3RD OFF. It is shameful to be a spy.

HALE. No, it is not. If it is necessary for the good of one's country it is an honorable work.

4TH OFF. But you are so young to risk death.

HALE. I am twenty-one, and no one is too young to

serve his cause. I know the dangers into which I am going, but it must be done and I am ready.

5TH OFF. You are not yet strong after your long fever. You will be too weak.

HALE. All the more reason that the British will not suspect me. (*Turns to Washington.*) I shall take off my uniform and put on a brown cloth suit and broad-brimmed hat. I shall pretend to be a schoolmaster. If you will tell me what you want, General, I shall try to get the information.

WASH. I wish to know the next plans of the British, what place they are going to attack, the strength of their regiments, how many men they expect to send out against us, and how many they will keep in the city for reinforcements. I should be glad to have plans of their forts, with the number and size of their guns. In fact, any information you can get.

HALE. I shall do my best, General, and I feel sure I shall succeed in getting some news.

WASH. (*shaking his hand*). Captain Hale, I am sure you will. I admire your courage and your patriotism, and in the name of the country we both serve I thank you.

ACT II

Time: A few weeks later, September 21, 1776.

Scene: An inn inside the British lines in New York.

NATHAN HALE
BRITISH OFFICERS

INFORMANT

(Nathan Hale is busy at a table in the corner of the room. He examines a paper carefully, draws a few lines on it, compares it with another paper, tears the second one up and puts it in the fire, folds the first one into a small size and, taking off his shoe, puts the paper carefully into the bottom of the shoe, which he then puts on again. He takes another paper and commences to write, as a half-dozen British officers enter.)

OFFICERS *(saluting gayly)*. Ah, schoolmaster! Good evening.

HALE *(standing and bowing)*. Good evening, gentlemen. I see you have a new regiment in town.

1ST OFF. Yes. It just came in last night. Full strength too. Here is one of its officers, Major Brown. This is one of our Yankee school-teachers, Major. A good sort.

2ND OFF. Full of jokes and fun, if he is a schoolmaster.

3RD OFF. It he weren't always writing his everlasting Latin.

HALE. It's part of my business, Captain. I have to set the copy for my pupils.

BROWN. I suppose you do. Every man to his trade. For my part I'd rather be chasing Yankee rebels than teaching lazy lads their letters.

1ST OFF. We'll soon be at that again, I hear. General Howe is getting ready to run that old fox of a Washington up the Hudson.

4TH OFF. That's a wise move. If we can hold that river we can cut the Colonies in two and keep the New England states and the South from getting help to each other.

HALE *(quietly shifting one knee over the other)*. It

ought to be easy to capture the rebel. We drove him off Long Island easily enough.

1ST OFF. Mm, yes. We did. But we didn't exactly want to drive him off, you know. We wanted to capture him. But the wise old fox slipped out somehow and got away.

HALE (*shaking his head*). Pshaw! Too bad! But you'll get him soon, without a doubt. You have soldiers enough now, haven't you?

3RD OFF. Yes. Oh, yes. With these new regiments our numbers are up to twenty thousand, while he has only a handful.

4TH OFF. We'll start any day now for White Plains, taking the river as we go.

(*A newcomer, the informant, enters and bows to the company.*)

1ST OFF. Good evening, sir. Won't you come and join us at the fire?

2ND OFF. Draw up. These September nights are cool.

(*The informant comes forward. Hale looks sharply at him and frowns in a puzzled way as all make room for him.*)

INFORMANT. Quite frosty. Admiral Howe has a new ship in the harbor, I see.

3RD OFF. Bringing new regiments. (*Hale stands.*) What! Not going so soon, Schoolmaster?

HALE. I am sorry that I must leave this pleasant company, but I have to be fresh to teach my boys in the morning.

ALL. Too bad! Well, good-night.

HALE. Good-night, gentlemen, and good luck to you with the rebels.

2ND OFF. We have a cage all ready for that old fox that he won't get out of in a hurry. Ha, ha!

ALL. Ha, ha!

3RD OFF. We'll turn him over to old Provost Marshal Cunningham on the Prison Ship. The old provost will make him sorry he is a rebel.

4TH OFF. He certainly will. Cunningham is a brute even to our own soldiers.

HALE. Then the sooner he gets the old fox the better.

ALL. That's right! Ha! Ha!

(1st officer walks a little way off with Hale and stands laughing and talking with him.)

INFORM. *(touching 2nd officer's knee sharply)*. Who is that man?

2ND OFF. Oh, he is a young schoolmaster, a jolly sort, always laughing and joking with everybody.

INFORM. Do you know where he comes from?

2ND OFF. Why-y, here in New York, I suppose.

INFORM. *(pounding his own knee)*. He is a spy.

3RD OFF. A spy!

INFORM. He isn't a schoolmaster. His name is Hale, Nathan Hale. He is a rebel. He is here for no good reason. I know it.

2ND OFF. What makes you think so?

INFORM. He was here with the rebels when they occupied New York. I remember him because all the ladies admired him for his good looks and because he could

kick a football over the trees in the Bowery. I'm sure he is the man.

3RD OFF. (*in a loud tone, jumping up and pointing to Hale*). Arrest that man! Stop him, I say! Arrest him!

(*Hale makes a spring for the door, but they throw themselves on him. He struggles, but they shout "Surrender!" and he realizes that he is captured. Roughly they bring him back to the 3rd officer.*)

3RD OFF. Search him!

(*They feel of his pockets, in his hair, and finally take off his shoes where they find his papers.*)

BROWN. His Latin papers and a plan. It looks like a fort.

2ND OFF. It is. Our new fort!

INFORM. I can read Latin. Let me see the papers. (*Reads.*) Just as I thought. Here are lists of regiments and their numbers, with information about General Howe's plans of war.

ALL. He is a spy!

INFORM. Your name is Hale, and you are a rebel.

HALE. My name is Hale, and I am a patriot.

3RD OFF. Take him to General Howe at once.

(*2nd and 4th officers march off with Hale.*)

1ST OFF. (*putting on his coat*). He will be hanged tomorrow at daybreak, if I know the general.

3RD OFF. He makes short work of spies. (*To informant.*) Come, sir. We shall need you as a witness to tell General Howe about this Yankee rebel.

ACT III

Time: A few days later.

Scene: As in Act I.

WASHINGTON

MEMBERS OF HIS OFFICERS' COUNCIL

CAPTAIN MONTRESSOR

ORDERLY

(Washington is walking back and forth in a troubled way. He halts in front of the table around which the officers are seated.)

WASH. It is past the time when we should have heard from Captain Hale. I am afraid he has been discovered.

1ST OFF. I fear so. He would have been back by now with all the news he could get.

ORDERLY *(enters and salutes)*. General, there is a man under a flag of truce asking for you. He says he has come from the British lines.

WASH. Send him in. *(To officers.)* Here he is now. I am glad no harm has come to him.

2ND OFF. He is a fine young man, a favorite with his men and with the officers. We shall be glad to have him back with us.

(Enters Captain Montessor and salutes.)

WASH. *(disappointed)*. Oh! A British officer!

3RD OFF. Not Hale!

WASH. *(sharply)*. Sh! What is your business, sir?

MONTRESSOR. I am Captain Montessor of the British army. I have come to you with word of Captain Hale.

WASH. *(startled)*. Hale!

(All look anxiously at each other.)

MONT. Yes, sir. I beg to report, sir, that Captain Hale was captured in disguise inside our lines, convicted, and hanged as a spy.

ALL *(in horror)*. Hanged!

MONT. Yes, sir.

(A heavy silence for a moment.)

WASH. Can you tell us—what happened?

MONT. He was caught at an inn near the river, sir, and taken to General Howe, who sentenced him to be hanged the next morning at daybreak. He was put in charge of the provost marshal—

WASH. Cunningham!

OFF. That fiend!

MONT. Yes, sir. The provost treated him badly, sir. Hale asked for a Bible—he was a dying man—but the provost refused to let him have one.

3RD OFF. The inhuman monster!

MONT. I am sorry to have to say, sir, that it is true. Then the captain asked to have letters sent which he had written to his mother and a fellow officer, but Cunningham—the provost—tore them up before Hale's eyes.

WASH. What!

MONT. Yes, sir. He tore them up because, he said, he did not want the Americans to know how bravely one of the rebels could die.

1ST OFF. Heartless!

2ND OFF. Brutal!

3RD OFF. Infamous!

(All mutter angrily.)

WASH. (*after a moment*). Go on.

MONT. He was taken out to a farm nearby, where there was a large apple tree. Though it was just daybreak men and women were there. I was stationed there. Even though he was a spy, it was a sad sight to see that fine young man about to die such a death. Women wept. But Captain Hale was calm and brave. As he was led under the branch on which he was to die, Provost Marshal Cunningham said that if he had any confession to make that was the time to say it. Hale looked at the provost calmly and said in a clear, strong voice, "I only regret that I have but one life to lose for my country!" And then—and then they hanged him, sir. General, he was my enemy, but he was a Man; and he died a soldier's death as surely as if he had fallen in the heat of the battle.

WASH. I thank you, Captain Montessor, for your courtesy. I shall see that you are escorted safely through our lines. (*Montessor salutes and goes. Washington goes over to the window and stands looking out a moment, then turns and comes back to the table.*) "I only regret that I have but one life to lose for my country." Gentlemen—(*they stand*). Gentlemen, Captain Hale! I give you his memory, and may it live in the hearts of his countrymen as long as this country shall endure. (*All raise hands to the salute.*) Nathan Hale, we salute you as a gentleman and a patriot! (*They salute.*)

Here we have a definite comparison of the narrative and the dramatic forms. What is the chief metamorphosis the story has undergone?

It has changed from the impersonal to the personal. It is noticeable how vivid and real the facts and people have become. They live and move before us. It is almost impossible to think of them as mere figures on a musty page, a feeling which is the best argument for history dramatics that can be advanced.

Let us note what we have done in order to bring that about. We have elided and combined scenes and actions and rearranged occurrences, not in essence but in manner, to conform to the limits of the stage and to prevent short, jerky scenes which break the continuity and the interest. This particular manipulation which we have shown is not, of course, the only one that can be used. Other locations and combinations might just as well be employed to convey the same material and characterization; but this serves very well. Also notice how we filled in the skeleton of the scene with dialogue, as natural as possible, as unstilted as possible, and yet giving the necessary information for background and for advancing the action of the play. If it is somewhat obvious in places we must remember that we are primarily teaching history rather than perfect drama, but in the main we must keep the instruction as unobtrusive as possible. This leads us to the next point. The more historic

and biographic information the playwright has concerning her specific subject the better play she is apt to turn out. Not that she must pack all her knowledge into the one play. Far from it; but the variety and depth of her information will prevent real inaccuracies from creeping in. Moreover, the facts from her research often reveal more interesting situations than those set forth by restricted reading. In our play of Nathan Hale, for instance, there are several touches contributed by investigation which were not suggested by the original narrative: the introduction of the hated Provost Marshal Cunningham, the circumstance of the football incident, the sympathetic recital of the British Montessor as official messenger. These additions, more apt and more romantic than one would dare create fictitiously, give a feeling of verisimilitude to the whole play, and lead to that sense of the personal which we realized above.

The simplicity or elaborateness of our arrangement will depend upon the grade for which we plan our plays. As we have said before, those for the lower grades emphasize the *incident* and move swiftly toward its denouement. Upper-grade plays dwell more on the *causes*, with the climax as the result of those causes, a much fuller and more elaborate treatment. In the play above,

which was for a sixth or seventh grade, we brought out various reasons for the historical situations—what information Washington wanted and why, what plans the British were making and why, what status Washington and the patriot army had in the opinion of the British, and the like. These points are part of the logical, developmental study of history. They are not the concern of the incidental type of history teaching. In the latter case, for younger grades, we would omit such material and dwell briefly but intensively on the heroism of the young soldier. The conversations and scenes would be short and pithy, the action unretarded by explanation, the climax almost stark in its emphasis, the last act running something like this:

(Washington is walking back and forth anxiously.)

WASH. I am afraid something has happened to Captain Hale.

1ST OFF. Yes. He would be back by now.

ORDERLY *(enters and salutes)*. General, there is a messenger to see you. He comes from the British lines.

WASH. *(gladly)*. Hale! Send him in.

ALL. Good! Good!

2ND OFF. I am glad he is safe.

(Enter messenger.)

WASH. Oh! Are you the messenger?

ALL. Not Hale!

MESS. Yes, sir. I have come to report that Captain Hale was captured in the British lines and hanged as a spy.

ALL. Hanged!

MESS. Yes, sir. I am sorry to say the British officer treated him badly. Captain Hale asked for a Bible—

3RD OFF. And they would not let him have it?

MESS. No, sir. And they tore up the letters he wrote to his mother and friend.

ALL. Cruel!

MESS. Yes, sir. The next morning at daybreak they took him out to a farm nearby. Every one was sad to see such a fine young man die. When they asked him if he had anything to say, he answered, "I only regret that I have but one life to lose for my country!" And then—and then they hanged him, sir.

(All are silent a moment.)

WASH. Gentlemen!

(All stand.)

ALL. "I only regret that I have but one life to lose for my country."

WASH. May those words live forever in the memory of the country which he loved!

(All raise hands to the salute.)

ALL. Nathan Hale, we salute you as a gentleman and a patriot. *(They salute.)*

There are many devices to which we can resort to get the effects we wish and give the information necessary, in this business of play-

writing. We can use the expedient we employed here of inferring its action from its effect on others, when the event cannot for some reason take place before our eyes. The death of Lincoln is thus shown in the play "A Little Life of Lincoln" in *Little American History Plays for Little Americans*. Or the event can be taking place off stage and be described by some on-stage character at a window or lookout. This is the method employed for suggesting the progress of the reaper in our play above, "A Machine to Feed the World," and in "The Star-Spangled Banner" in the *Little American History Plays*. Scott does this effectively in narration, when Rebecca relates to the wounded knight, Ivanhoe, the attack on the castle. An Indian raid might thus be described, or the siege of the Alamo, or the progress of a rescue party excitedly recounted.

We can sometimes have a scene in pantomime, as we shall show later in a play written by some children. That is helpful when dialogue is not practical or when several short scenes are needed to cover a great deal of action. Then there is the cut-back, a device adopted from the moving pictures. This is useful to obviate the dry recital of past events which are necessary to the understanding of the play. There is a cut-back scene in "The Largest Real Estate Deal Ever Made"

from *Citizenship Plays*, showing the difficulties the Western settlers had with the Spaniards to prove the need for buying the Louisiana Territory. One also might well have been interpolated in the play, "Webster's Defence," where, instead of Webster telling in words the incident of his buying the handkerchief with the Constitution on it, the scene itself might have been inserted thus: it will be recalled that Webster is talking to the three senators, that his argument is to be the Constitution which he knows by heart, and he says:

WEBSTER. . . . When I was a little fellow, only eight years old—

(The scene shifts to the country store in New Hampshire in the year 1790. Webster and the three senators sit quietly in their places to one side as if Webster was telling them this story. The part of the little Webster should be taken by a smaller boy.)

Scene: A country store in New Hampshire.

Time: 1790.

LITTLE DANIEL WEBSTER	MR. WEBSTER, His Father
EZEKIEL, His Brother	SHOPKEEPER

(Mr. Webster is at the counter talking to the shopkeeper as the two boys enter.)

MR. WEBSTER. Here come my two boys. Hello, Zeke! What have you been doing all morning?

ZEKE. Nothing, sir.

MR. WEB. Nothing! Hm! And what have you been doing, Daniel?

DANIEL. Helping Zeke, father.

TWO MEN. Ho, ho! Helping Zeke! Ha, ha!

SHOPKEEPER. That's a good one, Neighbor Webster! Ho! Ho!

MR. WEB. (*taking up his packages*). Well, see that you make up for it this afternoon, boys. There is the rest of that potato patch to be weeded.

(*Mr. Webster goes out.*)

SHOPK. And what can I do for you, boys?

DAN. Please, sir, I want to buy that handkerchief.

SHOPK. What handkerchief?

DAN. The cotton handkerchief that has the Constitution of the United States printed on it.

SHOPK. Well, well! And what do you want that for?

DAN. I want to learn the words of the Constitution. I have been saving up my earnings for a long time, and now I have the twenty-five cents, and please, sir, I want the handkerchief.

SHOPK. But can a little fellow like you read?

DAN. Read! Of course I can read.

ZEKE. Indeed he can! He's read the Bible as long as I can remember.

SHOPK. Is that so? Then you shall have the handkerchief, my boy. But it is a queer thing for an eight-year-old boy to want. Here it is, for twenty-five cents.

DAN. (*handing him the money, all in pennies, and taking the handkerchief*). Oh, thank you, sir! Come along,

Zeke. I can learn this while we are weeding the potato patch.

(The boys go out.)

SHOPK. *(looking after them and shaking his head).* Now that was a funny thing for little Daniel Webster to want, the Constitution on a pocket handkerchief.

(The scene shifts back to the first scene, Webster's room in Washington, with Webster and the three senators.)

WEBSTER. . . . And from that strange source I learned every word, etc.

And the play goes on as before.

An interesting variety in play-writing is to reverse the chronology, the first act taking place perhaps in the present, the second at a date previous, the third previous to that. This might be done in a play showing changes in living conditions or in manufacturing or in transportation, portraying the events as taking place in the life of a present-day person, then in that of his grandfather, his great-grandfather, and so on back.

Letters, telegrams, the telephone, the radio are all devices that can play their part in giving information. One must be most careful, of course, not to be anachronistic, like the child who told about Columbus receiving a telegram stating that Queen Isabella had died.

Many sound effects can be produced in a simple manner off stage. Books are prolific creators of noise. A couple of pairs of stout volumes banged together will make a deafening cannonading. Rub them together and the swish of water is heard, or rub them to a different rhythm and the chugging of a train results. Clap them in syncopated time and there is the trotting of horses. There will never be any difficulty in getting the property managers to simulate the crash of falling objects, such as trees or lumber or landslides. In fact the pupils are more ingenious in the possibilities of noise-making than is any teacher. They come by it naturally, so let them exercise this aptitude legitimately and enhance the realism of the play.

The would-be author should remember that, in general, the old laws of composition—unity, cohesion, and emphasis—hold good in play-writing as in narrative; even more so, perhaps, because the time and place elements are more restricted. So in choosing the subject for the play she should take the point of crisis as her focal unit and work in her informational background as close to that point as possible by the methods suggested above, or by any other which will occur to her as she becomes absorbed by her problem. As an example of setting the play close to the cli-

max, think back to the two versions of the story about Walter Raleigh and see how the second one is focalized around the one situation, although it works in all the information that is given chronologically in the first narrative. The second form is thus much more compact, unified, and emphatic in its effect. In this respect compare likewise this compact manner of plot with the diffuse, incidental treatment suggested by the synopsis of the play on La Salle. Indeed there is no crisis or focal point there at all. Any one or more scenes might be omitted and no loss felt. There is no working up to a climax, even La Salle's death—as therein presented—being but one incident among many others of equal importance.

So drive the point of the play home by building everything about it—even though the audience or reader may not realize whence it is all tending until the great moment arrives, when all that has gone before becomes clear in the light of the final revelation.

In thus using her ingenuity in the building of her plays the teacher-author will become more and more interested in this idea of play-writing and will in time develop a skill and technique which will prove of great advantage and joy to herself and her classes.

VIII

PLAY-WRITING BY THE CLASS

We have said several times and reiterate here that the impromptu acting from the narrative is a difficult accomplishment to expect from children. The *writing* of the play from the narrative by pupils is, however, a different proposition. It is perfectly possible and much more valuable than to have them floundering about vaguely in an extempore version.

The writing of plays by the children, either as groups or individually, should not usually be attempted until they have acted or at least read several well-constructed history plays, and have thus become familiar with the general principles and plan of play-making. Even then it is astonishing how little of the technique is absorbed by some of them. As in other subjects, they need to be taught, carefully and logically, the way to build a play, how to utilize the materials, make the points, and above all how to keep it actable.

It is well worth while spending a class period or two teaching this new form of composition to the class, because from their knowledge, and consequent feeling of power, will come any amount of reaction in the form of plays, either

from individual pupils or in collaboration. If there is no formal instruction there may be plays, some surprisingly good, arrived at through the trial and error method of learning; but why be so wasteful? Why not, as we said earlier in connection with play-acting, teach the right way in the first place and then let them branch out into their original attempts after the correct foundations are laid? As some one has said, one cannot afford to break artistic rules until one has learned to obey them. So let us teach play-writing as we teach any other form of composition, simply, clearly, concretely, by having the pupils definitely practise it under expert direction.

Suppose, then, we describe the writing of a history play by a seventh-grade as it actually occurred.

The children had acted several plays in class appropriate to the history work and had read many more. They had begun to be dramatic minded, that is, to visualize things in action. It remained for them to learn how to put down in scenes and dialogue those actions which could be created from the more prosaic words of the text; and this, as we have already declared, required direct teaching. For almost all their composition had been in the line of narration, exposition, or description, with conversation incidental rather

than essential and action described rather than performed. In other words, they were going to use a different medium, a different technique, with definite objectives of its own, and still more definite limitations; and they had to be shown how to handle it.

As in the development of having them act a play, the desire to write one was to appear to come naturally out of their interest and the teacher's interest in the subject on hand. Briefly, the class work was—to use a much overworked word and underworked idea—to motivate the writing of the play, and the play in its turn motivate the study of the subject.

This class was working on the French and Indian War, and the adventure of Washington carrying the message from Dinwiddie to Duquesne came up. It was made as graphic as possible and when they were interested the teacher suggested, "That would make a good play, wouldn't it? Have you ever seen one about it? I never have. But don't you think it would be fun if we could make a play out of that journey?" They were all delighted until they realized that they were to write it themselves. That rather nonplussed some of them, but the brightest revived after a moment and began to get excited. Then the teacher further suggested that they

all write it together, this first play anyway, and that then they would know how to do another one all by themselves. By that time they were wrought up to a pitch of genuine enthusiasm, and there was no more difficulty with getting interest.

Now as to procedure.

First they discussed the subject matter as set forth rather meagerly in the textbook thus: "A warning to withdraw [from the Ohio Valley], sent to the French commander [Duquesne] by Governor Dinwiddie of Virginia, produced no result. . . . The message to the French commander had been carried by a young officer of the Virginia militia, Major George Washington. Though only twenty-one years old, he had made the perilous journey through the wilds of the Alleghany forests with only one companion and had returned safely from his fruitless errand. He now went with three hundred militiamen to the Ohio country." Also to be drawn upon was the causal background they had already studied.

The class then decided, with some argument which in itself was profitable, on what they wanted the play to show and the number of acts it would take to show it—the first act to present the choosing of Washington for messenger, the second the delivery of his message, and the third the scene on his return.

Then they examined the information that must be given to the audience so that the play might be understood. Children are apt to make it all too short and abrupt. The idea must be brought out, as we have already insisted upon, of collecting the necessary information into the first act so far as possible. Then they will want to put in everything. That can be corrected by showing the need for making it seem natural. So, in this specific instance, they found that the audience would have to know the situation in the Ohio Valley, the need for sending a messenger to the French Governor Duquesne, Washington's qualifications for the task and his notification of the choice, the choice of companions, and similar points.

The next item was to decide on the characters to expound this material. To keep it natural they must be people interested in the situation in the Valley, so the class chose Governor Dinwiddie as a matter of course and some of the men of the Ohio Company. There was an animated discussion over the number of the latter, the proposals varying all the way from two to twenty-five, the final agreement being on five or six as sufficient and yet an easy number to handle. Then there must be some one to suggest the young Washington, one who knew his qualifications thoroughly.

Who would that be likely to be? After several propositions it was decided that Lord Fairfax would be appropriate on account of his early experience with the young surveyor. He was exactly the one the teacher wanted, and if the suggestion had not been forthcoming she was ready with a reference in a simple biography to bring out the point. There were also to be Washington, naturally, and Mrs. Dinwiddie, proposed and accepted to give the feminine and maternal touch. Some even wanted some Dinwiddie children! But they were ruled out as superfluous. A servant, however, was thought to be useful.

The next step was to discover when to bring in the characters so that they might properly do what was expected of them. Who would be on the scene in the beginning? Washington? No, because the other characters could not talk about him while he was present. Should Fairfax be there or come in later? And more discussion of that sort.

The teacher then gave scribbling paper for the class then and there to write the first part of Act I as far as the entrance of Washington. She knew the difficulties many were going to get into and she wanted to read and discuss some of these before they went any further. Let us reproduce a few of these crude attempts just as they were.

It is easily seen that these were real children, not laboratory creations, and that they had far to travel before they became Broadway playwrights. However, and this is the main point, even by their mistakes they were learning both the vitality of English and the vitality of history, and the appreciation of a good piece of dramatic work when next they saw it.

Here we are!

1. Fairly good:

Scene: Gov. Dinwiddie and five men from the Ohio Company are seated around the table.

Gov. DINWIDDIE. This trouble is getting pretty serious.

1ST MAN. I think we have as much right to the Valley as the French.

2ND MAN. Yes, it is a good place and we will stay. Even if we have to fight!

3RD MAN. We have a large population and not enough land.

4TH MAN. We will make them get out.

(Lord Fairfax comes in.)

FAIRFAX. Well, what is all this discussion about?

Gov. DIN. We were talking about the Ohio Valley.

FAIR. Something has got to be done.

2ND MAN. Let us get a messenger to go to Governor Duquesne.

4TH MAN. But who could this messenger be?

1ST MAN. I do not think we could get any one who would undertake such a dangerous journey.

FAIR. Oh, yes! I know a man who would go.

GOV. DIN. Who is this wonderful man who [!] you think we could trust?

FAIR. He is Major George Washington.

GOV. DIN. Oh, yes! He is a very good friend of mine. Will one of you men go out and get him?

2ND MAN. I will go.

(He walks across the room to go out. Just as he opens the door Major George Washington comes in.)

WASHINGTON. Good afternoon, friends. I came in to see how Mrs. Dinwiddie is.

GOV. DIN. You came just in time.

Childish, certainly, but with the right idea. There were others of about the same grade, and these, with some minor corrections, were used for the class standard. Meanwhile, however, the class examined certain other attempts, which had the wrong treatment or which had gone off the track at some point; and they talked over why these specimens were wrong and how to correct them. Let us see one or two examples of these.

2. Narrative, even to the indirect discourse:

The Ohio Company and Gov. Dinwiddie are sitting around a table. Gov. Dinwiddie had just got a note from Gov. Duquesne telling the English to get out of their territory. Lord Fairfax had just come in on a call and he asked what the matter was. They told him they needed a man to send back as a messenger but didn't know

who [!] to send. He said he knew a man. It was young George Washington. He was a good man. Gov. Dinwiddie said how did he know.

The above is a scenario, not a play.

3. Also narrative, but with direct discourse:

Gov. Dinwiddie and five men are sitting around a table and making suggestions. An hour later [!] Lord Fairfax comes in. He asks, "What is all the racket about?" The first man answers, "We are trying to find a man to go to Governor Duquesne with this message." Lord Fairfax says, "I have a man and I know he will be very good."

The way to handle such a production as this is to get a group up and have them attempt to act it as written. The teacher can say something like this:

"Here are your men. You say they are making suggestions, but you haven't given them any words to say, and our audience is waiting to hear them. Then you say Fairfax doesn't come in for a whole hour. What are we going to do all that time? Don't you see that for a play, right in front of an audience, you must have your actors really saying something or really doing something all the time? And the one who is writing the play must give them the words to say. He can't just let them make it up on the stage. They don't have time to do that while the audience is

waiting. Suppose you take another paper and give those five men something to say, some things that tell the situation."

As for the rest of this attempt, it is not difficult to get the children to see that in the play form the direct discourse, or conversation, can simply omit the words "says," "asks," "answers," because all the actors will need to know is the name of the person speaking.

4. This sample contains a frequent error, that of injecting an off-stage scene as if it were on stage. The pupil works up the first part all right, then:

Gov. DIN. Shall we send for him?

ALL. Yes.

Gov. DIN. Bosco [*her own christening!*], can you go for Major Washington?

Bosco. Yes, sir.

(*Bosco leaves the room. In the garden he meets Gov. Geo. [!] Washington coming up the path.*)

Bosco. Governor Dinwiddie wants to see you, sir. I was just going to call for you.

WASH. Thank you.

(*Geo. [so written each time!] Washington enters.*)

Bosco. Geo. Washington [!], sir.

This interpolation is probably due to the effect of the moving picture facility in changing scenes at will. The limitations of the spoken

stage must be brought home to this young author.

5. Some of the ventures are highly amusing, with utterly unconscious humor. This bit, for instance:

LORD FAIRFAX. I know a young man by the name of George Washington.

MRS. DIN. Pardon me, sir. Is that the young man who was at our party last week?

LORD FAIR. Yes, Miss [!].

After the examination and discussion of these samples, the assignment was worked out that they should look up information in some given references in order to find out stories about Washington's journey, companions, and usable incidents for the rest of the play. During the next lesson period they finished the first act in much improved fashion, and they were then ready to discuss the second act.

Here was a chance to show specifically the difference between the spoken drama and pantomime. They had several episodes on the journey they wanted to use which would be impossible of combination. So the teacher read them a published play, "A Message to Garcia,"* to show how similar intermediate scenes were worked out in pantomime, and they took the suggestion readily. They worked it out orally in class, with a secre-

**Citizenship Plays* by Eleanore Hubbard. Benj. H. Sanborn & Co.

tary summarizing the scenes, which, they decided, were to be three.

Act III, which was simple after all this, they did alone as an outside activity. It consisted of Washington's report to Dinwiddie and the receiving of his commission to lead the militia force into the Valley.

The completed play, which was the composite work of several members as voted by the class, and which they later performed with great enjoyment and justifiable pride of authorship, stands as follows:

THE MESSAGE TO DUQUESNE

A PLAY IN 3 ACTS

ACT I

Time: October, 1753.

Place: Governor Dinwiddie's house in Virginia.

GOV. DINWIDDIE

LORD FAIRFAX

FIVE MEMBERS OF THE OHIO COMPANY

MRS. DINWIDDIE

SERVANT

(Gov. Dinwiddie, Lord Fairfax, and the men of the Ohio Company are sitting around a table.)

DIN. Well, what can we do about this? The French Governor Duquesne demands that we leave the Ohio Valley.

1ST MAN. The Valley is a fertile place. Our families like it and so do we. We must keep it.

DIN. We will.

2ND MAN. But they have built forts there. Have we enough men to drive them out?

3RD MAN. We have a better trade there than they have.

4TH MAN. Even if we have the trade they have the Indians to help them.

2ND MAN. We have friendly Indians too. They like our tobacco. We can get them to help us.

5TH MAN. Let us send a messenger to Governor Duquesne to tell him if they do not leave their forts at once we will make them get out.

FAIR. That is right. I know the man to send. He is a good woodsman. He knows the paths very well. He is a faithful, honest, and courageous young man.

DIN. How do you know?

FAIR. I once sent him to survey some land for me.

1ST MAN. Who is he?

FAIR. Major George Washington.

DIN. Isn't he too young?

FAIR. What if he is young? As long as he is good, faithful, and brave he is the man to send.

DIN. Well, men of the Ohio Company, do you think he is the right man?

ALL. Aye, aye, aye!

DIN. I will send for him.

SERVANT (*enters and bows*). Major Washington, sir.

DIN. (*with a smile upon his face*). Show him in.

WASH. (*enters and bows*). Good afternoon, sirs.

ALL (*stand and bows*). Good afternoon, Major.

(*All sit but Governor Dinwiddie.*)

DIN. I was just going to send for you.

WASH. (*surprised*). Send for me? For what?

1ST MAN (*stands, takes a chair, and hands it to Washington*). Sit down and we will tell you all about it.

(*Washington sits.*)

DIN. We want you to go as a messenger to the Ohio Valley. Will you go to Governor Duquesne for us?

WASH. I would be very glad to try to go.

FAIR. Before you go I think you would be glad to know if there are any dangers. You might get caught by the savages. You might get shot by a hunter. You might even be captured by Governor Duquesne's men.

WASH. I am not afraid.

FAIR. I told you he was the right man.

ALL. Aye, aye, aye!

(*Mrs. Dinwiddie, hearing all the racket [!] enters the room. When she sees all the people, she makes a curtsy.*)

MRS. DIN. Good afternoon, sirs. (*Turns to Washington*). Good afternoon, Major.

WASH. and FIVE MEN (*stand and bow*). Good afternoon, Mrs. Dinwiddie.

MRS. DIN. Wouldn't you all like some tea?

MEN. No, thank you, Mrs. Dinwiddie. No tea.

5TH MAN. Well, Governor, what do you say? When shall he start on his journey?

FAIR. (*interrupting*). I think the early part of next week will be a good time. But wait! Who shall go with him?

DIN. I think he can take the men he wants. Do you all agree?

ALL. Aye, aye!

WASH. I think I would like to have Jacob Van Braan and Christopher Gist, and three Indians that I know.

DIN. You have chosen a fine party, Major.

1ST MAN. I think we can go now, Governor.

DIN. (*rings for the servant to get the men's clothing. All put on hats and coats and leave*). Good afternoon, sirs. I will see you again.

WASH. (*stands*). I think I will go too.

MRS. DIN. When you go into the woods try to wear warm clothes and have your gun loaded so you won't get caught.

WASH. I will. (*He puts his things on.*) Good afternoon, Mrs. Dinwiddie. (*To governor.*) Good afternoon, Governor. I had a fine time discussing the matter.

DIN. Good afternoon, Major. I hope you have good luck on your journey.

(*Washington leaves the room and goes home.*)

ACT II

Scene I

A month later in the heart of the woods.

(*Washington and his companions are standing near a tree talking. They hear a breaking twig. George [!] cocks his ear and looks around with his eyes wide open. Suddenly an Indian appears. George raises his gun. The Indian falls on his knees, raises up his hands, and makes signs of friendship. After George makes sure he is friendly he puts his gun down on the ground and begins making the fire. He tells his men to go hunting. Then he*

begins to get busy without giving much thought to the Indian. As George turns his back to the Indian he hears the Indian get off the ground. He turns around quickly. Seeing the danger he knocks the Indian down with his fists [!]. Then he waves his hands wildly and his friends come running up. They tie the Indian up and put him over to one side and then go about their business again.)

Scene II

A week later at Gov. Duquesne's house.

(Duquesne is sitting at the table. The servant enters and makes motions to the door. The governor nods. Washington enters, tired, bows and salutes. The governor does the same, pointing and looking astonished. Washington takes out the message from an inside pocket and gives it to him. The governor takes it quickly, opens it, and reads. As he reads he gets angrier and angrier, pounds on the table, jumps up and walks up and down the room, comes back, sits down and writes very fast. After finishing he bangs his seal on it and hands it to Washington who was [!] standing at attention all the time. Washington takes it, puts it in his pocket, salutes, turns, and marches out. Gov. Duquesne looks after him angrily.)

Scene III

Two weeks later, on the journey home.

(Washington hurried ahead of his party with only Christopher Gist as his companion. When they are crossing a stream on a raft it tips and Washington falls into the icy cold water. When Gist tries to pull him back on

the raft he falls into the water too, and they both have to swim hard to get to shore. They are just able to help each other climb up on to the shore. Then they lie there, shivering and breathless. At last Washington makes gestures to Gist that they will freeze if they stay there in their wet clothes, so they get up wearily, shake themselves, and start running off into the woods.)

ACT III

Time: January, 1754.

Place: As in Act I.

GOV. DINWIDDIE

MAJOR WASHINGTON

MRS. DINWIDDIE

(Gov. Dinwiddie and his wife are sitting talking together.)

DIN. I wonder what has become of Washington.

MRS. DIN. I hope nothing has happened to him.

SERV. *(enters)*. Major Washington, sir.

BOTH *(jumping up)*. Show him in.

(Washington comes in, very tired, and bows.)

MRS. DIN. I am glad that you have come home safely.

DIN. Have you brought back good news?

WASH. No, sir. Governor Duquesne was very angry when I handed him the note and still angrier when he wrote you back an answer. *(Puts his hand in his pocket.)* Here it is, sir.

DIN. Ah! *(Reads it quickly.)* He refuses to leave and we must fight.

(Dinwiddie walks up and down the floor thinking, suddenly stops, then turns to Washington.)

DIN. You shall be my commander and go into the Valley.

WASH. (*salutes*). I shall be proud to go, Governor, if you feel I am good enough.

DIN. I know you are.

MRS. DIN. I know that you will be as faithful in this duty as when you carried the message to Duquesne.

The End [!]

In spite of the earmarks of childishness this is a workable play. In fact, as stated above, it was given and received with much enthusiasm. The river scene was very exciting, the falling off the raft (a table upside down) and the subsequent struggle in the water being particularly well received.

In the first draft of the last act the teacher made a simple suggestion which strengthened the ending immensely. It was only the question of rearranging the final speeches. The author had put the last speech of Mrs. Dinwiddie in after the Governor's invitation to Washington to be his commander, and the play ended on the feeble line "I know you are." See how this mere change of order gives unity and force to the conclusion. In a word, it might be stated as an axiom that a play should end on an emphatic line, not a weak one.

Likewise this bit of teacher criticism shows the

rôle the teacher plays in the matter of class play-writing. She is the guide and critic rather than the creator and driver. It is essentially necessary that she see the play as a whole herself before she begins to develop it with the children, so that she can guide. On the other hand, she must give them as much leeway as possible when they get the idea, even to the extent of having them change her original plan. They may better it. Usually, however, the teacher can give them some points which will improve their efforts without destroying their own creation.

As a case in point compare the following play written by a fifth grade and the same rewritten under more careful guidance.

First form:

THE SNAKESKIN OF WAR

A PLAY IN 1 ACT

Time: About 1622.

Scene: Gov. Bradford's house in Plymouth.

GOV. BRADFORD	PETER BROWNE
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ELDER BREWSTER	SQUANTO
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JOHN ALDEN	INDIAN BRAVE
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MILES STANDISH

(Gov. Bradford is sitting at a table with his pen in his hand. Miles Standish is walking back and forth. The other Pilgrims are sitting on a bench. All are silent thinking.)

SQUANTO (*comes in*). Canonicus bad chief!

BREWSTER. Yes, very bad.

(*Strange Indian rushes by and throws something at their feet.*)

BROWNE. Oh, Governor Bradford, a snake! A snake!

SQUAN. No snake.

BRADFORD. Squanto, what does this mean?

SQUAN. From Canonicus! From Narragansetts! They not want you live in peace. You are our friends. We their enemies. They send arrows in snakeskin. Him mean war!

BRAD. Captain Standish, get me powder from the Common House.

(*Standish and Browne go out.*)

BREW. What do you want the powder for?

BRAD. To send back to the Indians.

BREW. To send back to the Indians! Oh, I hope there will be no war.

ALDEN. Why do you send gunpowder?

BRAD. To frighten the Narragansetts.

STAND. (*coming in a rush, Browne carrying the powder*). The Indians are coming!

BRAD. Quick! Fill the snakeskin with powder!

ALDEN. Who will take it to the Indians?

SQUAN. I will!

(*Takes snakeskin and rushes out.*)

STAND. Alden, guard the door! Browne, guard the window!

(*Men get their guns. Squanto comes back happy.*)

SQUAN. Canonicus afraid! No war!

ALL. Hurrah! No war!

What criticism can be made of this? Certainly that there is no point to the situation at the beginning and no climax at the end. The suggestion was made that there be a short scene developing the Indian plot, previous to the scene above, and that the latter be strengthened by including the actual receipt of the gunpowder-filled snakeskin by Canonicus and his actions at this boomerang. Was there any practical or esthetic reason why it could not be shown on the stage? None. So it was newly worked out thus:

THE SNAKESKIN OF WAR

A PLAY IN 1 ACT

Scene I

Time: About 1622.

Scene: A council of Canonicus and his braves near Plymouth.

CANONICUS

INDIAN BRAVES

(Indian braves are sitting in a circle. Canonicus is standing, making a speech.)

CANONICUS. Why palefaces live? Heap much trouble. Palefaces him friends to Massasoit! Ugh!

BRAVE. Me know! Have war!

CAN. How make paleface know we make war?

2ND BRAVE. Snakeskin 'um! Put arrows in. Palefaces scared.

CAN. Good! Ugh! Who bring arrows to palefaces?

ALL. Ugh! Swiftfoot 'um bring it. 'Um bring it. Ugh! Ugh!

CAN. Good! Give me arrows. Swiftfoot, my brave brave, go! Throw snakeskin! Scare palefaces! Ugh!

(All warwhoop and dance.)

Scene II

Time: An hour later.

Scene: Gov. Bradford's house.

GOV. BRADFORD

PETER BROWNE

CAPT. STANDISH

SQUANTO

ELDER BREWSTER

CANONICUS

JOHN ALDEN

(Gov. Bradford is writing. Miles Standish is walking back and forth. The other Pilgrims are sitting around anxiously.)

STAND. It's bad trouble we'll have with the Indians some day.

BRAD. Yes, they are looking for war.

BROWNE. Which Indians? Most of them are friendly around here.

ALDEN. Yes, Massasoit is friendly, but there are other tribes.

BREW. Squanto tells me that Canonicus is holding a meeting with his braves.

BRAD. That is bad. Alden, go after Squanto and tell him I want to see him right away.

(Alden goes.)

[These next three speeches were proposed as time fillers! They are not bad, either, being well in character—a legitimate dramatic device.]

STAND. Those Indians seem to know nothing but war, war, war.

BREW. They know no better. Nobody ever told them about the Great God.

BRAD. Yes, you are right. Nobody ever taught them any better.

STAND. Here is Squanto.

(Enter Squanto and Alden.)

BRAD. Squanto, what is this you hear about unfriendly Indians?

SQUAN. Bad chief Canonicus hold council with braves. Samoset him tell me. Canonicus bad chief.

BREW. Yes, very bad.

(An Indian rushes by and throws something at their feet.)

BROWNE. Oh! Gov. Bradford! A snake! A snake!

SQUAN. No. No snake. Him a sign!

ALL. A sign!

BRAD. Squanto, what is it? What does it mean?

SQUAN. From Canonicus. From Narragansetts. They do not want you live in peace. You our friends. We their enemies. They send arrows in snakeskin. Him mean war!

ALL. War!

BRAD. Captain Standish, get me gunpowder from the Common House.

(Standish and Browne go out.)

BREW. What do you want gunpowder for?

BRAD. To give to that trouble-maker Canonicus.

BREW. I hope there will be no war.

(Standish and Browne rush in.)

STAND. The Indians are coming!

(Indians warwhoop outside.)

BRAD. Quick! Fill the snakeskin with powder. Squanto, bring Canonicus to me.

STAND. Browne, guard the window.

BREW. Alden, guard the door.

(Squanto and Canonicus and two braves enter.)

BRAD. Canonicus, you send snakeskin? Good. We send snakeskin too. Here!

(Standish takes the snakeskin and gives it to Canonicus. Canonicus draws back to the door, dropping the snakeskin on the floor.)

CAN. No! No! Palefaces! No take! No take!

SQUAN. Canonicus afraid!

CAN. No war! No war! Peace, palefaces! Peace!

(Canonicus goes out. All look at each other and shake their heads gladly.)

(Curtain [!])

IX

PLAY-WRITING BY INDIVIDUAL PUPILS

Once the children know the secret of play-making they will want to turn everything into the dramatic form. They will bring into class plays they have written outside, individually, in collaborating pairs, or in groups. They will find the dramatic in the most unexpected places—the Monroe Doctrine, the X Y Z Affair, even in the Dred Scott Decision, as well as in the more obviously colorful scenes. There is no question about the value of play-writing in the vitalization of history. Likewise there is no truer test of the understanding of the significance of an event than the exposition of it in a play. It is surely impossible to dramatize an incident that is dead to the imagination or about the inner meaning of which one is in doubt. Another thing, it is invaluable for is that it sets the pupil to investigating information to illumine his setting and widen his knowledge of action or characterization in his chosen topic.

Let us see some of these plays by individuals or collaborators, from incidents which for some reason or other appealed to their sense of the dramatic. The first example is noteworthy be-

cause it is on a subject one would hardly expect a child to choose, one in fact which many an adult fails to understand in the study of American history. Also it exemplifies again the part the teacher should take at this stage of the game—the rôle of guide, interpreter, helper over difficult stiles, the elder seeing eye to eye with the child but with just a little keener vision and more experienced view.

We shall take the play first as it was submitted by an eighth-grade girl, entirely on her own initiative, not on assignment. It is the incident of the X Y Z Affair. The background for the action as studied in class was somewhat meager. Discussion had brought out the fact that France resented the agreement of the United States with England in Jay's Treaty; that French men-of-war were plundering American merchant ships; that American Commissioners attempted to settle the difficulties with the French government but were refused official recognition; that secret French emissaries, known only as X Y Z, had made the humiliating demand to the Commission that America must pay money to the French government if she wished to have her ministers received; that Americans of all political affiliations resented this demand as an insult; and that preparations for war were even begun, until Napo-

leon, now in power in France, seeing that America was in earnest in her resentment, made overtures of peace which were accepted by the United States. Pinckney's vigorous pronouncement, "Millions for defense, not one cent for tribute," was of course made familiar to the class.

The meaning of this situation had been brought out and discussed, but, so far as the development of the dramatic element was concerned, that was all that was set forth. Here is the first draft of the play, based on that learning and some effective additional research.

THE X Y Z AFFAIR

INTRODUCTION

France had captured and pressed the United States merchants and seamen into her service. President Adams sent three ambassadors to France to ask her to stop this practice, as the United States was ready to fight for her freedom on the seas.

ACT I

Time: 179?. [She evidently forgot to look up this point.]

Scene: A hotel in France.

CHARLES COTESWORTHY PINCKNEY JOHN MARSHALL
ELBRIDGE GERRY

PINCKNEY. Gentlemen, we must enforce upon Mr. Talleyrand, the French Minister, the fact that the United

States is a free and independent nation. The French cannot capture and press our seamen into her service and expect us to stand for it.

GERRY. But the worst part of the situation is we must try to evade war. For did not President Adams say he wished this matter settled peacefully?

MARSHALL. Yes, and he also said that there would be war if the French would not consent to stop.

PINCK. Yes! Yes! Mr. Marshall is right. Don't you think that Jefferson's defeat in the presidential election had a bad effect on France? Jefferson is a French sympathizer, you know.

GERRY. It did make them angrier.

PINCK. Don't you think we might call on Mr. Talleyrand this evening?

MAR. Yes. The sooner the better. (*Pinckney leaves the room.*) Our seamen have suffered enough.

GERRY. These seamen must be pretty courageous facing such agony as being pressed into another's service.

PINCK. (*enters room*). We are to see Mons. Talleyrand tonight at his house.

ALL. Good!

ACT II

Time: That evening.

Scene: Mr. Talleyrand's office.

PINCKNEY

THREE FRENCH AGENTS, X, Y, Z

MARSHALL

BUTLER

GERRY

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BUTLER. Mons. Talleyrand is very busy. He has just arrived and does not want to see anybody.

PINCK. Does not want to see anybody? We have come to settle some urgent business.

BUT. Orders are orders! All I can do is but to try again.

(Butler leaves the room.)

MAR. The safety of our sailors depends upon Mr. Talleyrand.

GERRY. He should have received us anyway.

BUT. *(enters room)*. Mons. Talleyrand sends his three agents to care for this matter. Mr. X, Mr. Y, Mr. Z. Mr. Pinckney, Mr. Marshall, Mr. Gerry.

(Butler backs out of the room.)

X. Please be seated, gentlemen. I hear you are come with important business.

PINCK. I should say so! Your seamen have been pressing our seamen into your service. We will not stand for it.

MAR. It is considered a great insult to a free and independent nation to see this going on.

GERRY. We have our freedom on land, so we want it on the sea!

Z. Well, what are you willing to do about it? Five millions would—

PINCK. We have millions for defense, but not one cent for tribute!

ACT III

Time: A week later.

Scene: Adams' house in the United States.

PRES. ADAMS
PINCKNEY

MARSHALL
GERRY

(The men are seated about a table.)

ADAMS. Then the matter stands unsettled, does it not?

PINCK. They wanted us to bribe them!

GERRY. We would not do it.

MAR. The United States does not get her freedom by bribery.

ADAMS. Then there will be war, a thing I detest.

PINCK. Our seamen shall be free, as is our nation.

ACT IV

Time: Two weeks later.

Scene: Adams' house.

Characters the same as in Act III

PINCK. President Adams, here is a letter from the French Minister. He is sorry to hear that his agents mistreated us and apologizes for the misunderstanding that passed between us. He wishes us not to disclose the three agents to the public.

MAR. Now that we have our freedom on the seas let us be happy.

ADAMS. Happy? Let us thank God that no blood has been shed over it!

(Curtain)

It is plain that in the foregoing there are certain things that are wrong which must be corrected, and others that are weak which should be

improved. These were called to the attention of the young author in some such way as this:

“You say France was impressing our seamen. Is that true? Was she interfering with the free passage of our ships? How? Then your statements must be corrected in that regard. Note the lapse of time as you have it in Acts III and IV. Would that be possible in 1797? That certainly must be changed. There are also some improvements you can make. Can you think of any other motive that led to the attitude which France assumed? You have stated the effects of Jefferson’s defeat. Yes, their anger at Jay’s Treaty, apparently showing our friendship with England. Does your whole play seem a little jerky to you? How can you overcome that? Would it be possible to combine the first two acts by embodying the conversation of the first act in the second? See if you can work it in while the butler is out of the room. And by the way do you not think the part you have given the butler would not better be given to a secretary? Now then, what is the point of the whole play? Yes, first Talleyrand’s refusal to see official representatives of a nation, and second the attempt to extort bribery. The second is the more important, of course. Look at your play and see what you have done with that fact. Dismissed

it in one line! You have made so little of it that a person who knew nothing about the facts of the case could easily miss the whole point. You should bring that out strongly by working it up in your conversation and action. All right. Suppose you rewrite the play with these ideas in mind."

This was done with the following result:

THE X Y Z AFFAIR

A PLAY IN 2 ACTS

ACT I

Time: 1797.

Scene: Talleyrand's house in Paris.

PINCKNEY

MARSHALL

GERRY

THREE FRENCH AGENTS, X, Y, Z

SECRETARY

INTRODUCTION

France had been plundering the United States ships on the seas. President Adams sent three ambassadors to France to persuade her to stop this practice, as America was ready to fight for her freedom on the seas.

PINCK. Is Mr. Talleyrand at home? We have come to see him on important business.

SECRETARY. Yes, sir. I shall notify him of your presence immediately.

(Secretary goes out.)

PINCK. Gentlemen, we must be sure to impress the fact upon Mr. Talleyrand, the French Minister, that the

United States is a free and independent nation. The French cannot plunder our ships and expect us to stand for it.

GERRY. But the worst part of the situation is that we must try to avoid war. Did not President Adams say he wished this matter settled peacefully?

MAR. Yes, but he also said that there would have to be war if the French did not consent to stop.

PINCK. You are both right. Don't you think that Jefferson's defeat in the presidential election had a bad effect upon France? It has made her much angrier with us. Jefferson was a French sympathizer, you know.

GERRY. And Jay's Treaty with England surely put them into a bad humor.

MAR. Yes. They think that makes us too friendly with England.

SEC. (*enters*). Mons. Talleyrand has just arrived, sir, and is very busy. He cannot see any one.

PINCK. Cannot see any one! Why, we have come here on urgent business. We must see him immediately.

MAR. He knew that we were coming.

SEC. I am very sorry, gentlemen. All I can do is try again.

(*He goes out.*)

PINCK. This is very bad.

MAR. The safety of our ships depends upon Mr. Talleyrand.

GERRY. We represent the United States. He should have received us anyway.

SEC. (*enters, followed by the three agents*). Mons. Tal-

leyrand sends his three agents to care for this matter. Mr. X. Mr. Y. Mr. Z. Mr. Pinckney, Mr. Gerry, Mr. Marshall.

(Secretary backs out of the room.)

X. Be seated, gentlemen. I hear you have come on important—

PINCK. We have come to deal with Mr. Talleyrand, and with nobody else.

Y. Mons. Talleyrand has other than this business to attend to. He has sent us in his stead.

GERRY. So shall it be! We will consider this matter with you, gentlemen.

Z. That's the way to speak. Please be seated. What is it that—

PINCK. Your seamen have been in the habit of robbing and destroying our ships. We cannot endure it any longer.

MAR. It is a great insult to a free and independent nation to have this going on.

GERRY. We have our freedom on land, and we insist upon it on the sea.

Z. Well, what are you willing to do about it?

GERRY. We have come far to ask you to have it stopped.

Y. And if we don't?

PINCK. Then we shall fight!

Y. Um—Well—wouldn't—er—say—um—a small amount—um—say five million—um—

MAR. Bribery? Is that what you wish to explain? [“imply”?].

Y. No, no! Just say—um—on friendly terms—five million would settle this matter evenly—

(The Americans start up.)

X. Please be seated, gentlemen. I did not mean you to take it that way. I—

GERRY. How can we take it otherwise? Bribery! Plain, downright bribery!

PINCK. We have millions for defense, but not one cent for tribute! Now, go tell that to your busy Mr. Talleyrand, and see what he says. We bid you good evening!

(The Americans stalk out angrily.)

ACT II

Scene I

Time: Six weeks later.

Scene: Pres. Adams' house in Philadelphia.

PINCKNEY

GERRY

MARSHALL

PRES. JOHN ADAMS

(The men are seated around a table.)

ADAMS. Then the matter stands unsettled. Does it not, gentlemen?

PINCK. They wanted us to bribe them.

MAR. We would not do it.

GERRY. The United States does not get its freedom by bribery.

ADAMS. Then there will be war, a thing I detest.

PINCK. But we must have our rights. We cannot have another nation control our ships. We insist upon our seamen being free.

MAR. And they must learn to respect our Ministers.

Scene II

Time: Three months later.

Scene: Same as in Scene I.

Characters the same as in Scene I

PINCK. President Adams, here is a letter from Napoleon. He is sorry to hear how Mr. Talleyrand handled this matter. He himself apologizes for the misconduct of the agents and Mr. Talleyrand. The names of the agents he asks us not to disclose to the public. He is ashamed to have everybody know them.

GERRY. By the way those agents acted I knew France was not prepared for war.

MAR. I am glad they weren't.

PINCK. They did not think we were able to fight for our rights.

ADAMS. Napoleon knows now that we insist on respect. And here he writes that Mr. Talleyrand has been dismissed from office for not attending to such an important matter himself.

(All crowd around Adams.)

MAR. Now that that is settled let us be happy.

ADAMS. Happy! Let us thank God that no blood has been shed over the X Y Z Affair.

(Curtain)

So we have a much improved play and one really worth preserving. Indeed, it can well be used in other classes to emphasize the teaching

of this rather difficult little point in Adams' administration.

The next examples are typical originals from several grades, exactly as they came from the hands of the youthful playwrights, uncorrected in any way. The first is by a fifth-grade pupil.

ANDREW JACKSON

BORN 1767—DIED 1845

"They'll rally to the fight,
In the stormy day and night,
In bonds that no cruel fate shall sever;
While the storm winds waft on high
Their ringing battle cry,
'Our country—our country forever.' "

Players:

ANDREW JACKSON

OTHER BOYS

Scene: Outside a log schoolhouse in a frontier town

(See directions at the end for the beginning.)

1ST BOY. Let's play a trick on "Andy" Jackson!

2ND BOY. Alright [!].

ALL OTHERS. Oh, what fun it will be!

(Boys all whisper together for a moment.)

1ST BOY. But we need a musket.

2ND BOY. I will get one.

3RD BOY. Alright. But who will give it to him?

1ST BOY. I will.

3RD BOY. Alright. Get the musket.

1ST BOY. Hurry! Here he comes!

2ND BOY. (*all out of breath*). I—got—it!

(*Andrew Jackson appears.*)

1ST BOY. (*to Andrew Jackson*). You're afraid to fire this gun.

ANDY. No, I'm not!

2ND BOY. Of course he is.

ANDY. I am not, and the one who says so is a liar!

1ST BOY. Then why don't you fire it?

ANDY. If you will give it to me I will fire it.

2ND BOY. Alright. Here! (*Hands it to him.*)

ANDY. Now, one, two, three! Go!

(*Andy fires it and falls backward.*)

ALL BOYS. Ha, ha, ha, ha! It's to [!] funny for anything!

ANDY (*getting up*). I will kill any boy who laughs.

(*All the boys stop laughing and no one even smiles.*)

(*Directions at the end: Some boys slip away, followed slowly by the others, until Andy is all alone. Then he bows and goes off the platform.*)

(*Directions at the beginning: The boys are standing in a group whispering. Suddenly the first boy slips in the center and they all crowd around him while they discuss their plan.*)

Certainly that contains some priceless features; but it is an actable play, with logical progression, unity, and emphasis observed, even to the forceful ending.

This next attempt is by two seventh-grade pupils in collaboration.

THE CAPTAIN OF TICONDEROGA

A PLAY IN 1 ACT

ACT I

Scene I

Time: 1775, a few days after the Battle of Lexington and Concord.

Scene: Bennington, Vermont.

ETHAN ALLEN

NATHAN BEAMAN

OTHER GREEN MOUNTAIN BOYS

(The Green Mountain Boys are standing in a group talking about the Battle of Lexington.)

1ST BOY. *(coming up)*. Did you hear the news of Lexington and Concord? Many men were killed and wounded. I have just heard that my brother was one of the wounded.

2ND BOY. And my uncle was killed.

3RD BOY. Why don't we do something about this?

(Ethan Allen, who was walking back and forth with his hands behind his back thinking, steps up.)

ALLEN. Why not strike a blow for our country, boys, and capture Fort Ticonderoga?

ALL BOYS. Yes! We will do anything for our country.

ALLEN. Though we'll have a hard time getting there.

BEAMAN. Captain, I know the way.

BOYS. Tell us. Where? Quick! How? Where?

ALLEN (*beckoning*). Come here, my boy, and we will talk it over.

BEA. To get there first we must cross Lake Champlain and then go through the woods. Half a mile south of the edge of the woods stands the fort.

ALL. Yes! Yes! Good! Good!

BEA. There is an easy way that I know up the back wall. I've climbed up there lots of times.

(*During the talk between Beaman and Allen the boys stand around them and look interested.*)

ALLEN. Well, boys, we will start on our expedition tonight and surprise those Redcoats. And anybody that wants to turn back is at liberty to do so.

BOYS. No, no. We will never turn back.

1ST BOY. We will capture that fort and everything that is in it if it takes the last drop of our blood.

(*Allen and the Green Mountain Boys go off talking excitedly together.*)

Scene II

Time: May, 1775.

Scene: Fort Ticonderoga.

ETHAN ALLEN

CAPTAIN DELAPLACE

GREEN MT. BOYS

BRITISH SENTINELS

NATHAN BEAMAN

MRS. DELAPLACE

(*The Green Mountain Boys line up silently outside the fort.*)

ALLEN. Here we are at last. Sh!

BEA. (*softly*). See! There the grim old fortress walls

stand out in the morning mist! (*Beaman points up at the fort.*)

(*British sentinels outside the gate are walking to and fro sleepily.*)

ALLEN. Smith, you capture this guard on the right. Jones, you capture that one on the left. You boys line up. At 'em, boys!!!

(*The men seize the sentinels, bind and carry them away. The rest form lines in the yard of the fort. Allen knocks loudly at the door of the barracks. Capt. Delaplace, dressed in nightclothes, pokes his head out. His wife is looking over his shoulder.*)

DELAPLACE. What's this? What's all this noise? What do you want?

ALLEN. Surrender this fort instantly!

DELA. Well! Well! By what authority?

ALLEN. In the name of the Great Jehovah and the Continental Congress!

(*Capt. Delaplace throws up his arms. The Green Mountain Boys rush for the ammunition. Then several of them pick up Ethan Allen and all cheer.*)

BOYS. Three cheers for Ethan Allen, our captain! One, hurray! Two, hurray!! And three, hurrayyy!!!
(*All go off the stage carrying Ethan Allen among them.*)

We include the next little play because of the unusual circumstances under which it was written. Notice that its author is a patient in the hospital, and the class, of which this boy is a member, is conducted there as a special part of

the public school system of the city. This little play was later acted by patients of the same ward by means of a puppet show on a miniature stage designed and run by the children themselves—a phase of dramatic presentation we shall speak of in more detail later.

THE BOSTON BOYS AND GENERAL GAGE

By John Burns—Grade 7
Ward E (The children's ward)
Boston City Hospital

A PLAY IN 2 ACTS

ACT I

Time: Afternoon in 1776.

Scene: In General Gage's room at the British Headquarters.

GENERAL GAGE

THREE BRITISH GUARDS

FIVE COLONIAL BOYS

GAGE (*speaking to one of the boys*). Well, lad, what is the trouble?

1ST BOY. We come to complain about the soldiers on the Boston Common.

2ND BOY (*with outstretched arm*). Sir, it is our rights for which we ask.

GAGE. All right, son, let me hear your story, as I do not know about this.

1ST BOY. It happened this way, sir. We boys were coasting and minding our own business—

GAGE. Just as every boy should do. Go on, my lad.

1ST BOY. When soldiers of your command ordered us off the premises.

GAGE. And, as any person should do, you resisted.

1ST BOY. Yes, sir. I was stubborn, although the others were willing to go. They knew it was folly to oppose a group of British soldiers.

GAGE. Yes, you were foolish, but you had reason.

2ND BOY. Yes, we did. They were not just in keeping us from coasting. They were even going to break up our slide so that we couldn't coast at all.

GAGE. Well, my lad, I see through it all now. I will talk to my officers about this matter. Rest assured that you will be coasting again. Good-bye.

1ST BOY. We will never know how to thank you for your kindness, General. That is all we can say. Good-bye.

(Curtain)

ACT II

Time: Later in the day.

Scene: Same as Act I.

GENERAL GAGE

TWO OFFICERS

THREE GUARDS

GAGE. We had some boys here this morning telling me that your soldiers have caused no end of trouble for them, meaning, of course, that their fun has been spoiled by your men. I would like an explanation.

1ST OFFICER. Yes, the troops have a right to do it. These little braggarts, they—

GAGE (*half rising out of his chair angrily*). Hold! That is enough. Say another word against those boys and you lose your position.

1ST OFF. I am sorry, sir. I lost my temper.

GAGE. Then you have no reason for this?

2ND OFF. No, sir. We take back all we have said and done to the boys.

GAGE. To think that there was such foolishness in my army. You may go now. and don't let me see anything like this happen again.

(*Officers leave.*)

GAGE (*after the officers leave*). Even the children breathe the air of independence here.

(*Curtain*)

The play below is interesting, not so much in itself as for the unusual ability of the author, a seventh-grade girl, in discovering the dramatic situation in what might be considered merely a dry topic. It shows a good, if childish, understanding of the causes, the document, and the result of the pronouncement.

THE MONROE DOCTRINE

A PLAY IN 2 ACTS

ACT I

Time: 1822.

Scene: Room in a government building in Warsaw, Russian Poland.

AGENT FROM SPAIN
AGENT FROM RUSSIA

AGENT FROM PRUSSIA

(Enter agents talking and taking seats.)

RUSSIAN. 'Tis a bad business! A bad business!

PRUSSIAN. Yes! Yes!

SPANIARD. Indeed! Mexico and several South American countries have declared themselves republics, independent of Spain.

RUSS. We Russians own Russian America, that the Americans call Alaska. Our Czar is trying to get possession of more territory farther south on the Pacific coast, but we need help.

SPAN. And we must bring our countries back under Spanish rule again.

RUSS. I'll tell you! If you help us get possession of more territory along the Pacific coast, we will help you force the new American nations to bow their heads under Spanish rule again.

PRUS. Prussia will stand by in whatever you do.

SPAN. Yes, yes. You are right. We will form an alliance and I am sure some other nations will be glad to join us.

RUSS. I have told them my plans and they have already consented.

PRUS. So now we are ready to start.

(All go out.)

ACT II

Time: 1823.

Scene: A room in the White House, Washington, U. S. A.

PRESIDENT MONROE	SPANISH AGENT
SEC. JOHN QUINCY ADAMS	RUSSIAN AGENT
THREE AMERICANS	BUTLER

(Monroe, Adams, and the three Americans are seated at a table.)

MONROE. Gentlemen, I have written Congress saying the Alliance must keep their hands off America.

1ST AMERICAN. President Monroe is indeed right.

MON. I have also written that the United States would deny the right of any European power to plant any new colonies on the American continent. I hope I am right.

3RD AM. President Monroe is very wise in writing these things.

MON. And that we are resolved not to meddle with the affairs of the nations of the Old World, and they are not to meddle with ours.

2ND AM. He has written the right things.

1ST AM. I am sure England will back the United States in this.

ADAMS. I know she will. And we will call this declaration "The Monroe Doctrine."

MON. It means that we consider that America is for America. We stand by the rights of the different nations on both the American continents, North or South, to manage their own affairs in their own way, without interference from Europe.

(Butler comes in.)

BUT. Two gentlemen to see you, sir.

MON. Show them in.

(The Spanish and Russian agents come in.)

SPAN. Spain has decided to let the revolting Spanish American colonies keep their freedom.

RUSS. And Russia has agreed to 54-40 latitude as the southern boundary of the territory of Russian America.

MON. Thank God no blood was shed over this.

ADAMS. Now our country will have a chance to grow, as we will not be entangled in any European affairs.

1ST AM. And all because of the Monroe Doctrine!

In reiteration let it be said that this little play shows a real understanding of the principles of the Doctrine and the causes that called it forth. Likewise the pupil exhibits power in writing effective dialogue. Notice the way she has manipulated the characters in the second act, Monroe holding the center of the stage and the Americans acting as choruses. In the essentials it would be difficult to better this exposition, with its true economy of word and action.

In this next play by an eighth-grade girl we find the author has conformed to the stage requirements, but has undertaken the difficult task of presenting a court scene. The result is naive in its childish conception of court proceedings, but perhaps not much cruder than the actual happenings in the young western country of fifty

years ago. This version is quite uncorrected and untouched.

INDIAN VIRTUE

A PLAY IN 3 ACTS

Whenever the thought of Indians enters the minds of people the thought is of an untrustworthy, tricky, wicked race of people. Though many Indians had those bad traits, there were some who were just the opposite. This play is an example of the good Indian.

ACT I

Time: 1881.

Scene: In a South Dakota Court.

CROW DOG

UNITED STATES OFFICER

LIGHTFOOT

COURT CRIER

JUDGE

MEN OF THE JURY

COURT CRIER. The next case will be that of Crow Dog for the murder of Spotted Tail, chief of the Sioux Indians.

JUDGE. Witnesses and defendant, step before the jury.

(They walk up to the jury. Crier walks over to the witnesses and defendant with a Bible.)

CRIER. Do you solemnly swear to speak the truth and tell all that happened?

ALL *(raising right hands)*. I solemnly swear to speak the truth.

(Crow Dog steps into the witness stand.)

JUDGE. What is your name?

CROW. Crow Dog.

JUDGE. What tribe are you a member of?

CROW. Sioux Indians.

JUDGE. What was your cause for killing Spotted Tail?

CROW. He put our tribe in bitter disgrace.

JUDGE. Who was Spotted Tail?

CROW. Chief of the Sioux Indians.

JUDGE. How did he disgrace you?

CROW. He sent men to gather corn from a field belonging to the Cheyenne Indians without their knowledge.

JUDGE. Why was it that you killed him?

CROW. When Spotted Tail was chosen chief of our tribe against the will of many braves, I vowed I'd kill him if ever he brought shame upon us, as I knew he was not worthy of his office.

JUDGE. Was there any personal affair going on between you?

CROW. No. But when it was made known to every one about the theft of the corn, I fulfilled my vow and killed him.

JUDGE. That is sufficient. Lightfoot will now take the stand.

(Crow Dog leaves and Lightfoot steps into the witness stand.)

JUDGE. Do you agree with everything Crow Dog says?

LIGHTFOOT. Ugh! Everything true.

JUDGE. What did Crow Dog do after he killed Spotted Tail?

LIGHT. Crow Dog, him faithful Indian. Go to family

of Spotted Tail. tell everything. Him good Indian, always tell truth.

(Lightfoot leaves. United States officer takes the stand.)

JUDGE. What do you know about this murder?

OFFICER. Spotted Tail was killed by an unjust act of Crow Dog because of jealousy for his office. Crow Dog knew he would be chief if Spotted Tail was out of the way.

(Crow Dog stands up excitedly.)

CROW. It is not so, paleface! You lie!

CRIER. Silence in the court!

CROW. He lies! He lies!

JUDGE. Gentlemen of the jury, what is your decision?

LEADER. We have decided Crow Dog is guilty.

JUDGE. Then shall Crow Dog be hung on the next Court Day. *(Silence for a moment.)* Court is dismissed.

ACT II

Time: A week later.

Scene: In a Sioux village.

LIGHTFOOT

LEWAH

WHITE STAR

DEPUTY SHERIFF

BIG BEAR

LIGHT. Jury they bad men. Go hang Crow Dog.

BIG BEAR. When they hang Crow Dog?

LIGHT. Thursday next moon. Time soon. Pray to Great Spirit for Crow Dog.

WHITE STAR. Palefaces they let him see him family.

LIGHT. Ugh! Him come yesterday. See family. Him go back today.

(Enter Lewah.)

LEWAH. Crow Dog him go way over plains. Him go back to palefaces' jail.

(Deputy Sheriff rushes in.)

SHERIFF. Crow Dog is gone. We have lost our prisoner. He has escaped. He must have gone to Canada where we cannot get him.

LEWAH *(shaking head slowly)*. Crow Dog him good Indian. Him go cross plain, him no run away. Him go cross plain to jail. Him say he go back, him go back. Him no run away.

SHERIFF. No, no! Crow Dog has broken his promise to me. He has run away and I must go and search for him.

ACT III

Time: A week later.

Scene: In the Court House as in Act I.

CROW DOG

MR. WOODS

JAILER

MR. POLLARD

MR. PRESCOTT

JAILER. We have just received a message saying that Crow Dog has escaped to Canada.

POLLARD. That just shows that you cannot trust the Indians.

(Crow Dog rushes in.)

CROW. A day late, but here I am.

JAILER *(excited)*. We thought you had escaped.

CROW *(with dignified air)*. Escaped. I had no such thought in my mind. I know I could never escape from the Great Spirit who reigns over the earth.

JAILER. Mr. Prescott, we must not leave the Deputy Sheriff in suspense any longer. Please send word to him telling him that Crow Dog has reported here.

(Mr. Prescott leaves.)

WOODS. Do you know, gentlemen, I think we ought to take this case to the Supreme Court?

POLLARD. On what grounds?

WOODS. Indians are not considered citizens of the United States and they do not go by our laws.

POLLARD. Yes, that is true.

WOODS. And you know, to kill a disgraced chief is a tribal custom. Why, it is just as natural to them as it is for us to kill in self-defense.

POLLARD. If this is the case, he ought to be given a chance in the Supreme Court where I am sure he will be given justice.

(Curtain)

AFTER-WORD: Crow Dog's case was given a chance in the Supreme Court, and he was set free. He lived to be seventy years old and was always trusted and honored by all who knew him.

This was just the case of one of the Indians whose feeling of tribal loyalty was so strong that even in the presence of death he was faithful to it.

Until his death his faith in the Great Spirit was never shaken. His loyalty to his tribe was as great as American patriotism.

In the above play it is evident that, while the young author recognizes the point of her tale,

she has failed at the last to make it clear within the body of her dialogue. She should have incorporated the last line of her "after-word" in her final scene. It is the core and climax of her little drama. By including it she would not only clarify the situation but would strengthen her ending and leave a definite, instead of uncertain, impression.

These little attempts at play-writing by children are indeed far from perfect, but they are a distinct improvement on the seventh-grade try-outs as exemplified in the chapter on the teaching of play-writing. They have profited by the class instruction and can work out a dramatic situation themselves, subject to improvement through suggestion and guidance.

What is the chief gain that has resulted to the class and to the individuals through play-writing? The children have strengthened or emphasized what they have gained through the acting of plays: that is, the recognition of life and living behind the printed page; a broader understanding of character and situation; the ability to analyze motives that underlie actions; a questioning attitude rather than a mere passive acceptance; the realization of the need for wider knowledge, which leads to a livelier interest in the immediate subject and the subject as a whole.

These attainments, be it noted, are emphatically those included among the objectives we have set ourselves to achieve. Therefore the acquisition of these powers and attitudes fully justifies the time and effort that may have been spent by teacher, class, or individual in this phase of dramatic history teaching.

X

THE PANTOMIME AND THE PAGEANT

In connection with impromptu acting, and again in the children's play, "The Message to Duquesne," we have had reference to pantomime as a means of conveying dramatic expression. Let us now examine its possibilities more in detail.

The art of pantomime and its interpretation has become a well-known and common event in present-day existence through the moving pictures. The children understand it better than did those of a generation or so ago, and can undertake it more readily. They have become expert in the translating of facial expression and gesture, and can themselves—to use the vernacular—register emotions. They do it crudely, and more by type than art; but at least so much is true, they have a kind of pantomimic vocabulary for use as actor or spectator.

Curiously enough the idea of the "silver screen" was antedated by some thousand years by the Chinese. They used "shadow pictures" or *ombres Chinoises*, which were performances with the shadows of cardboard figures projected by an illumination from behind upon a stretched sheet of thin calico or upon a gauze scene painted

as a transparency. The figures were worked by wires by human performers, and were consequently really puppet shows. In the Field Museum at Chicago there is a fine collection of these figures from Chinese shadow plays, delightful and most interesting to see. The gauze gives a soft, grayish effect to the marvelous kings and dignified courtiers, comical characters, coolies, slaves, and realistic animals. There are, of course, no women, except such as are impersonated by men.

In England in the eighteenth century the pantomime took the form of the Harlequinade, a loosely put together, vaudevillean type of play revolving about the story of Harlequin, Columbine, and Pantaloon. In fact, the first vaudeville was in pantomime, a condition to which some of our cheaper claptrap entertainments might happily return. The Harlequinade proved so popular that it persisted, with some variations and much needed expurgations, down to our own day, where it is still the great Christmas week diversion in London. To it children, and children of a larger growth, flock in joyful numbers, to glow at the beauty and grace of the dainty heroine, applaud the nimble wit of the fertile Harlequin, and roar with delight at the buffoonery of Pantaloon and his clown companions.

A modern example of this silent drama on the stage is *The Miracle*. The only words spoken in the entire long performance are the Lord's Prayer. Yet, curiously, the spectators hardly realize that it is silent because its action is so vivid.

To go back to the ancients again, under the Roman Empire the pantomime was a spectacular play resembling the modern ballet, the part of the actor being confined to gesticulation and dancing with the accompanying text sung by a chorus. This latter arrangement gives us a suggestion which we could adapt to our classroom pantomimic performances. The action can take place to the accompaniment of the story-teller or poem-recital. Third- or fourth-grade children, for instance, can tell the following incidents from the life of Captain John Smith while groups act them wordlessly.

NARRATOR 1, GROUP 1:

Captain John Smith went exploring up the river, hoping he was going to find the Pacific Ocean which he thought was not far away. On the way he met Indians and he gave them beads and bits of bright cloth for food to take home to the starving settlers.

NARRATOR 2, GROUP 2:

One day Captain John Smith was captured by some savages who were going to kill him. But he did not let

it frighten him too much. He took a compass out of his pocket and showed it to the Indians. They were very much surprised at the little needle that always points north. They did not kill Smith but took him from village to village so that he could show this strange, magic box.

NARRATOR 3, GROUP 3:

Another time John Smith was several miles away from Jamestown. He wanted to send a message back to the settlement so he wrote on a paper where he was and what he wanted and gave it to some of the Indians to carry back. The Indians were astonished when they found that the "palefaces" just looked at the paper and knew all that had happened. The "talking paper" seemed the most wonderful thing that they had ever heard of.

So it can go on, with little or no practice needed either for narration or acting, because there are no complications of having to handle two media at the same time, as there is in the impromptu spoken play.

How effective this short scene would be in a sixth, seventh, or eighth grade! The narrator quotes from John Randolph of Virginia, a descendant of Pocahontas:

"The greatest orator I ever heard," said Randolph, "was a woman. She was a slave. She was a mother, and her rostrum was the auction block. She was pleading not to be separated from her children."

Wisely chosen, certain poems lend themselves

to pantomimic illustration, particularly in the lower grades. There are lovely tableaux and tiny scenes with simple action that can accompany the musical lines of "Hiawatha's Childhood." The third grade loves it and will do it really artistically, both as to recitation and pantomime. The "Columbus" of Joaquin Miller lends itself to this kind of interpretation for a third or fourth grade, as does "Independence Bell" in the fifth or sixth. In the seventh grade Buchanan Read's "Rising in 1776" works up to a great climax, with the whole class represented in the scene.

Already we have seen a way we can utilize pantomime in play-writing, as a means of helping on the spoken play for a scene or two where it is perhaps not feasible to use speech. We did that in the seventh-grade playlet, "The Message to Duquesne."

Again, we may use it as a variety in the reproduction of silent reading. The class can read the story or event silently, then groups act out the situation instead of putting it into the words of a narrative. Still another variant is a history game for review, where a group silently acts out some event previously studied, such as Penn and his Indian treaty, and the rest guess what the incident is that is depicted, and thereupon an-

other group shows another situation, say, Franklin and his meeting with Deborah Read.

The possibilities for review through pantomime in the fifth or sixth grades can readily be seen, and the children soon show themselves expert and original in presenting their topics, all in an easy, impromptu fashion.

Here is a little pantomime suggesting a way of working that form out from the narrative. It concerns the voyage of Drake, and it can cover some such incidents as the following:

THE NARRATIVE:

Francis Drake was one of the greatest of the Elizabethan "Sea Dogs." In his little ship, the *Golden Hind*, he set sail in 1577 for the Pacific Ocean to seize some of the treasure of the Spanish in the New World. When he appeared in the Strait of Magellan he surprised the Spanish, who thought no one but themselves would dare to venture into that region. One of the happenings there is told us by a member of Drake's own crew. He says, "We found by the seaside a Spaniard lying asleep, who had by him thirteen bars of silver. We took the silver and left the man." After capturing and seizing the gold and silver treasure of many Spanish ships, Drake put into a harbor near where San Francisco is now and took possession of the territory in the name of Queen Elizabeth, naming it New Albion or New Great Britain. After spending a winter there he crossed the Pacific and re-

turned home to England through the Indian Ocean, along the coast of Africa and around the Cape of Good Hope, landing his stout little *Golden Hind* safely in the autumn of 1580, the first English ship to circumnavigate the globe. The queen was so pleased that she visited him on board ship and honored him with knighthood, so that ever after he was known as Sir Francis Drake.

What shall we have? Three scenes? Four scenes? Perhaps four would be better, something like this:

THE PANTOMIME OF THE GOLDEN HIND

Scene I, setting sail from England in 1577.

There is great activity on board, the sailors busily working at several tasks, some hauling up the great anchor with much heaving and pulling, others raising the sails by hauling on the ropes together. Drake is everywhere, watching and giving orders, while sailors are continually running up and reporting or taking orders from him. On the receding shore are people waving farewell to the sailors who are too busy to pay much attention to them.

Scene II, on the shore of South America, near the Strait of Magellan.

A Spaniard comes in lazily, carrying thirteen bars of silver, which he lays down carefully. He seats himself beside them, showing signs of great sleepiness. He soon goes off to sleep with the bars at his side. Enter Drake and two companions, looking around. One sees the Span-

iard and draws his sword. The other spies the silver and makes motions of delight. Drake orders him to take the silver. The first moves as if to kill the Spaniard, but Drake stops him, motioning him to take the silver but leave the man. All show signs of mirth, get the silver, step cautiously over the sleeping Spaniard and go off with the bars, laughing silently.

Scene III, on the North American coast, near what is now San Francisco.

Enters a procession of the English with Drake at their head. He plants the flag of England and makes a grand, comprehensive gesture of possession, while the sailors appear to cheer lustily.

Scene IV, on board the *Golden Hind* in Plymouth Harbor in England.

The sailors are flying around, cleaning the decks, covering a chair with robes for a throne, setting a table for a banquet. Drake is superintending it all. Suddenly a sailor runs in with word that the queen is coming. There is much excitement, with the men looking over the side of the vessel and gesticulating. Drake orders them to draw up in their lines and places himself in front, as the queen and her ladies appear. Drake goes to meet her, bowing low, dropping on one knee, and kissing her hand. (There may be difficulty getting this act of homage from the boy actors. It might be just as well not to press it!) Elizabeth is very condescending and affable. Her ladies curtsy and look about with interest. The queen makes a gesticulatory speech which appears to please Drake.

She then bids him kneel and graciously throws a gold chain about his neck. motions for his sword which he draws from his side and hands to her. Touching him on the shoulder with it she bids him arise "Sir Francis Drake." The sailors wave their arms in acclaim as Drake salutes his queen and bows deeply.

So easy! It can be done spontaneously, with practically no rehearsals. The children can make them up by the dozen, and they love to do it.

Now as to the allied art of pageantry.

We are a nation given more and more to pageant and parade, with the form of pageants known as "floats" playing a large part in those parades. These floats more closely correspond to the early pageants than do the elaborate productions of today that bear that name; for originally the word meant the scaffold on which the show took place rather than the production itself, a fact which the following quotations verify: "The cartwryghts are to make 4 new wheels to the pageants," this from York Plays of the year 1500; and another about the same year, "The maner of these plays were, every company had his pagiant or pte [part], wch pagiants weare a high scaffold wth 2 rowmes, a higher and a lower, upon 4 wheels. In the lower they apparelled themselves, and in the higher rowme they played, being all open on the tope, that the behoulders

might heare and see them. The places where they played them was in every streete."

The derived meaning of the word is the show itself, usually a series of scenes, either dramatic, pantomimic or spoken, or in tableau form, with song, dance, and narration interspersed—all strung together on a thread of continuity and coherent purpose. It is a mass production, a panorama, with, in the main, a spectacular rather than an auditory effect. Thus it is good for the showing of a sequence of events; whereas, as we have insisted several times, the good play is built around one single event, with all the action centering around that focal point.

The difficulty with pageants for ordinary classroom work is that they seem to require costuming; for they are more shows than acting—"passing shows," we might almost call them—and depend for their effectiveness on color, clothing, and grouping. So it becomes a display, with much necessary preparation, thus defeating our aim for classroom work, which is for simplicity and naturalness.

However, the pageant has its place. It is especially appropriate for a grand performance of some celebration, such as commemorating a local hero or event or place, or a particular anniversary. The synopsis of the explorations of La

Salle, given above, might with modifications be worked up into such a pageant. The Growth of Democracy, or The Spirit of America are two subjects that lend themselves to this treatment, as does the topic Our Schools or, for girls, Education for Women. The pageant may be as large and as imposing as desired; for any number of participants can be utilized, from kindergarten to highest grade, and yet it may be kept an harmonious whole.

Here is a scenario of a possible school pageant on the Foundation of Boston.

THE FOUNDING OF BOSTON

Characters:

DAME BOSTON, the Presiding Spirit

BOY AND GIRL OF 1935

SYMBOLIC FIGURES

RELIGION

INDUSTRY

LIBERTY

EDUCATION

LAW

CHORUS, concealed, or banked on either side of the stage in Colonial costume, or off stage to one side.

WINTHROP

BLACKSTONE

COLONIAL MEN, WOMEN, AND CHILDREN

INDIANS

Setting:

Plain curtains of a gray green are the best background, as it will be appropriate for an outdoor or indoor scene.

Furniture and properties should be as simple and few as possible, in the manner of the Elizabethan stage. They can be moved simply and quickly by the use of costumed property men frankly in evidence, as was done in the Chinese play.

CHORUS. A Psalm of David—Sung to "York Tune"
(A genuine Puritan version of the Twenty-third Psalm.)

(Dame Boston enters, accompanied by Boy and Girl of 1935.)

DAME. Boy and Girl of 1935, if you would know the story of the founding of this great City of Boston, listen and look while the picture unfolds before you of the faith, courage, and hope, the life and deeds of our forefathers. See first the Redmen, and the early white man on the Peninsula of Shawmut. *(Steps back and sits, with Boy and Girl on either side of her, on a raised dais at the rear of the stage.)*

CHORUS *(quotations from "Hiawatha," by Longfellow):*

Ye whose hearts are fresh and simple,
Who have faith in God and Nature,
Who believe, that in all ages
Every human heart is human; . . .
Ye who love a nation's legends,
Love the ballads of a people,
That like voices of a people
Call to us to pause and listen;
Stay and hear this rude recital.

Scene I. (*Pantomimic and spoken.*)

A peaceful scene. Indian squaws are busy, some grinding corn between two rocks, others cooking over a fire in earthenware pots. Braves are stringing bows and making arrows. Soon some braves come in laden with bows, arrows, and spoils of the hunt, which they toss down near the fire. They point to the rewards of their labors proudly. One brave beats the tom-tom and the others dance a hunting dance. When the dance is over they sit in a circle and pass the pipe around contentedly.

Blackstone enters wearily, carrying a bundle and a gun.

(The following *spoken* scenes at Shawmut and at Charlestown are taken from the play "The Settling of Boston" in *Little American History Plays for Little Americans*.)

BLACKSTONE. For more than a week since I left Weymouth I have been walking. I am so tired and thirsty. If I could only find water! Ah! Here comes an Indian. If he is friendly, I shall ask him whether there is a spring near. (*He looks at his gun to see that it is all right but keeps it at his side.*) Friend!

INDIAN (*stops suddenly*). Ugh!

BLACKS. Friend, I am thirsty. Is there a spring near, where I can drink?

IND. Ugh! Good water. I show you.

(*Leads him to a spring near-by. Blackstone drinks.*)

BLACKS. Ah! That water is good. It is clear and cold. (*Sits down.*) This is a pretty place, my friend, on this hill with the river at the bottom. What is it called?

IND. Him Shawmut.

BLACKS. Shawmut! (*Looks about.*) I like it. It would be a good place for me to live. I could build my hut under that grove of spruce trees. Then there is the river so near. (*To Indian.*) Do you fish in the river?

IND. Ugh! River good for fish. River good for canoe. . . . You make wigwam here? You come live in Shawmut?

BLACKS. Yes. I am going to build my hut here and I am going to live in Shawmut.

(*Dame Boston rises. The Indians stalk silently off.*)

DAME. So Blackstone settled at Shawmut and was happy with his books and garden and young apple trees. And then one day in 1630 his Indian guide came to him as he sat reading:

IND. In Charlestown, new white chief, heap white braves and squaws, white papooses. Come England on boats with wings. You go see?

BLACKS. White men from England in sailboats! Yes, I will go and see who they are. Will you guide me?

IND. Ugh! (*Stalks ahead. Blackstone picks up his gun and follows.*)

DAME. The white men at Charlestown were part of the Massachusetts Bay Company, a band of Puritans who had come to America to seek freedom to practise their own form of religion and govern themselves under their own charter from King Charles I. They had landed first at Salem in June, 1630, but found the earlier colony there "in a sad and unexpected condition," and so they moved

on to Charlestown as a place for their "sitting down." In this place "the multitude set up cottages, booths, and tents about the Town Hill," yet even there they were not to remain. For "sore sickness befell among them . . . and that which added to their present distress was the want of fresh water."

(Dame Boston takes her seat.)

Scene II. *(Pantomimic and spoken.)*

Charlestown. There is a busy scene, sawing, hammering, carrying boards. One workman brings in a pail of water, from which some drink. Winthrop and some of the other leaders come in and discuss the work in pantomime. One or two of the workers who drank the water show signs of sickness and are carried away. The others talk together earnestly, pointing to the pail. Blackstone enters and asks for some one. Winthrop comes forward to him.

BLACKS. This Indian told me about a company of white people who were in Charlestown, and I have come to see if you are going to settle here.

WINTHROP. I am Governor Winthrop. Our friends in Plymouth sent us letters telling about this new country, America. So we left our homes . . . and we are going to make a new settlement like the Plymouth Colony.

BLACKS. I am William Blackstone. I am living not far away at a place which the Indians call Shawmut but which I call Trimont, because of its three mountains or hills. It is a good place—a spring of clear water, a river, trees, good farm land, and friendly Indians.

WIN. It sounds a safe and pleasant place to live.

BLACKS. Won't you and your company come to Trimont to make your new home?

WIN. I will tell my people about it. They will have to take a vote, but I am sure they will be glad to come.

BLACKS. Good!

WIN. It is kind of you to ask us and we thank you, William Blackstone.

(Dame Boston stands as the colonists quietly move off.)

DAME. We move now to the shore of the north end of Trimountaine. In the waters of the harbor are the three ships at anchor, the *Arbella*, the *Talbot*, and the *Jewell*. The colonists are landing on the peninsula which is to be their home. The first to land is little Anne Pollard, "a romping girl" of ten years.

(Dame Boston sits.)

Scene III. *(Pantomime.)*

There is a procession of settlers with some of their belongings, during which the

Chorus recites *(from the "Thanksgiving in Boston Harbor," by Hezekiah Butterworth)*:

Above the sea the hilltops fair—
God's towers—began to rise,
And odors rare breathe through the air,
Like balms of paradise.
Through burning skies the ospreys flew,
And near the pine-cooled shores
Danced airy boat and thin canoe,
To flash of sunlit oars.

"Pray to the Lord with fervent lips,"
 The leader shouted. "Pray!"
 Then prayer arose, and all the ships
 Sailed into Boston Bay.

The white wings folded, anchors down,
 The sea-worn fleet in line,
 Fair rose the hills where Boston town
 Should rise from clouds of pine:
 Fair was the harbor, summit-walled,
 And placid by the sea.
 "Praise ye the Lord," the leader called,
 "Praise ye the Lord," spake he.
 "Give thanks to God with fervent lips,
 Give thanks to God today,"
 The anthem rose from all the ships,
 Safe moored in Boston Bay.

(Dame Boston rises.)

DAME. From the very beginning our forefathers believed in the orderliness of government and law. So we find them here in the wilderness holding meetings of their Great and General Court to make laws and ordinances for the good of the settlement and its people, and town meetings for their own business.

Chorus sings (*From "America the Beautiful," by Katharine Lee Bates*):

O beautiful for pilgrim feet
 Whose stern, impassioned stress,
 A thoroughfare for freedom beat
 Across the wilderness!

America! America!
God mend thine ev'ry flaw,
Confirm thy soul in self-control,
Thy liberty in law!

Scene IV. (*Spoken. Taken partly from Act III of "The Settling of Boston" scen above.*)

A Town Meeting. The men assemble for the Meeting with Governor Winthrop as chairman.

WIN. The Town Meeting will now come to order. Has any one any business he would like to have us attend to?

CAPTAIN. There is one thing we need badly. We need a training field where our soldiers can drill.

FARMER. And a place where our cattle and chickens and horses can feed.

ALL. Yes. Yes. We need a common land!

WIN. (*as Blackstone stands*). William Blackstone, do you want to say something?

BLACKS. Governor Winthrop, I have a large field . . . I shall be glad to sell it to the new town of Boston for a training field and feeding land.

CAPT. It would make a splendid training field.

FARM. And a fine feeding land.

WIN. How much will you sell it for?

BLACKS. Thirty pounds.

WIN. That is a fair price.

CITIZEN (*to Gov. Winthrop*). How are you going to get the money to pay for the land?

WIN. By a tax. Every man will pay a little money until we get the whole. Then the land will belong to

everybody. It will be really and truly a Common. All who want to buy this land from William Blackstone will raise hands.

ALL (*raise hands*). I—I—I!

WIN. It is a vote. Now, William Blackstone, will you come and sign this paper and I will sign it too, to show that the land now belongs—and always will belong—to the people, and will be known as Boston Common forever.

(*They sign.*)

WIN. Is there any further business?

FARM. We need a mill to grind our corn.

WIN. The mill at Cambridge will only turn with a westerly wind. We can have that mill and set it up on the hill at the north point of our town where it will catch all the winds. How many agree that we do this?

ALL. I—I—I!

WIN. It is a vote. Captain, have you more that you wish to say?

CAPT. The hill at the other end of the Town Cove should be fortified as a protection for our harbor.

ALL. Good! Good!

CAPT. And there should be a beacon set up somewhere so that we can send a signal to the neighboring settlements if we are attacked by any enemies.

CITIZEN. I propose that we raise the beacon on the hill near our new Common. From there it could be seen for many miles when lighted.

ALL. Aye! Aye! The beacon! The beacon!

WIN. It is a vote. Our town is growing fast, with a mill, a fort, a beacon, and a Common.

MINISTER. Aye! Our town is surely blessed by the Lord in that it grows and prospers by His hand.

ALL. So may it continue to do!

WIN. Gentlemen, the Meeting is dismissed.

(All move off talking quietly together, as Dame Boston stands.)

DAME. The home! Where each one had a duty to perform! Where were taught the lessons of industry, obedience, thrift, devotion! Where the father's word was law, children were to be seen and not heard, and the mother was the model of all the virtues.

(Dame Boston takes her seat.)

Chorus *(quotes)*:

Honor thy father and thy mother, that thy days may be long upon the land which the Lord thy God giveth thee.

During the first part of the scene the chorus recites from Proverbs:

Who can find a virtuous woman? For her price is far above rubies.

She seeketh wool and flax, and worketh willingly with her hands.

She riseth also while it is yet night, and giveth meat to her household, and a portion to her maidens. . . .

She layeth her hands to the spindle, and her hands hold the distaff.

She stretcheth out her hand to the poor; yea, she reacheth forth her hands to the needy.

She looketh well to the ways of her household, and eateth not the bread of idleness.

Her children rise up and call her blessed; her husband also, and he praiseth her.

Scene V. (*Pantomime.*)

A colonial home. An industrious, orderly scene. The grandmother is knitting and rocking the cradle with her foot. The father is reading the Bible to himself by candlelight. The mother is spinning, stopping now and then to give orders to her maids and to the children. The little girl is making a sampler with such a verse as,

"I will honor my parents for so I have reason
For giving me learning in due time and season."

Or, "Art has taught my fingers skill
To write my name without a quill."

The boy brings in an armful of wood, puts it in the woodbox, then sits down to the making of a broom. Another child is dipping candles. The maids and older daughters are cooking at the open fireplace, setting the table with pewter, wooden trenchers, and wooden and pewter spoons. Candles are set about. Then comes the call to supper. All sit on long benches, except the father and mother at the ends of the table. Father says a grace. One of the boys slyly takes a bite during the prayer and is sent in disgrace from the table. An Indian boy comes to the door and the mother orders the maids to give him food by the fireside. The table is cleared. The town crier is heard outside: "Oyez! Oyez! Nine o' the clock and

all is well! A clear night with a westerly wind! Nine o' the clock! None should be on the streets! Close up your houses! To bed! To bed!" The father reads the Bible while all listen devoutly. Candles are passed around and all move off to bed.

(Dame Boston rises.)

DAME. So earnestly did our forefathers believe in education that one of the first things they did in the young town was to establish a Latin Grammar School for boys. Soon there were other schools all over the Massachusetts Bay Colony, and even a college was founded, known as Harvard College, where boys could study for the ministry. Let us see what one of these early schools was like.

(She seats herself.)

Chorus *(Proverbs)*:

So that thou incline thine ear unto wisdom,
And apply thine heart to understanding;
Yea, if thou criest after knowledge,
And liftest up thy voice for understanding;
If thou seekest her as silver,
And searchest for her as for hid treasures;
Then shalt thou understand the fear of the Lord,
And find the knowledge of God.
Discretion shall preserve thee,
Understanding shall keep thee.

Scene VI. *(Spoken.)*

A colonial school. The play, "A Colonial School," from *Citizenship Plays*, can be given, representing a grammar school of those times; or a dame school can be worked

out for the younger children. At the conclusion of the playlet

(Dame Boston rises.)

DAME. As the town grew the Town Fathers established a market under the Town House to which the housewives could go and buy of the good things which the colony provided. The market was a popular place where there was much to see and hear.

(She sits.)

Chorus (*quotes "New England's Growth," by William Bradford*):

Boston then began her roots to spread,
And quickly soon she grew to be the head,
Not only of the Massachusetts Bay,
But all trade and commerce fell in her way.
And truly it was admirable to know,
How greatly all things here began to grow.
New plantations were in each place begun
And with inhabitants were filled soon.
All sorts of grain which our own land doth yield,
Was hither brought and sown in every field:
As wheat and rye, barley, oats, beans, and peas,
Here all thrive, and they profit from them raise.
All sorts of roots and herbs in gardens grow,
Parsnips, carrots, turnips, or what you'll sow;
Onions, melons, cucumbers, radishes,
Skirits, beets, coleworts, and fair cabbages.
Here grow fine flowers many, and amongst those
The fair white lily and sweet fragrant rose.
Many good wholesome berries here you'll find,

Fit for man's use, almost of every kind,
Pears, apples, cherries, plums, quinces and peach,
Are now no dainties; you may have of each.
Nuts and grapes of several sorts are here,
If you will take the pains them to seek for.

Scene VII. (*Mostly pantomime.*)

The town market. At one side are stalls heaped with fruits and vegetables. At another side is a man in the stocks, with a sign about his neck, "Disturber of the Peace." He is guarded by the constable with his staff. Some men and boys are looking at him and jeering, and the minister is exhorting him sternly. Women move from stall to stall with market baskets on their arms, or stand in groups gossiping with their heads together. Some children are playing games, the boys leapfrog and marbles, the girls hopscotch; and there is a ring game in process with the participants singing "Looby Loo." Some men pass through, earnestly talking over town affairs. They read a notice posted up concerning a new law "against galloping horses in the streets of the town." A drum is heard, and the town crier comes along. He announces the good ship *Success* has come to port with a cargo of pewter, felt hats, buckles, tea, spices, and servant maids and men for indenture. He cries three times that the Widow Scarlet has lost her pig, and with a roll of the drum he calls attention to a "spinning contest" to be held that day fortnight on the Common for women and girls. Another roll of the drum and he proclaims the following Wednesday to be Training Day on

the Common when the men shall march and exercise their guns in great array. He then announces the Thursday Lecture which is about to be held at the Meeting House and moves away with the drum beating before him. The mothers collect their children from their play and all move off decorously.

Scene VIII. To fife and drum is held a drill of the trainband soldiers.

(Dame Boston again rises.)

DAME. Then one day word was brought to Boston that the Pequot Indians were trying to get the Narragansett Indians to band with them against the white men. Roger Williams, who had been driven out from Boston because he did not hold the same beliefs as the governors of the town, showed himself a truly great man, and helped to save the colony by pleading with the Narragansetts, who were his friends. *(She sits.)*

Chorus *(quotes from "The Destruction of the Pequods," by Timothy Dwight)*:

Through verdant banks where Thames's branches glide,
Long held the Pequods an extensive sway.
Bold, savage, fierce, of arms the glorious pride,
And bidding all the circling realms obey,
Jealous they saw the tribes beyond the seas
Plant in their climes; and towns and cities rise.
Ascending castles foreign flags display,
Mysterious art new scenes of life devise,
And steeds insult the plains and cannon rend the skies.

Scene IX. *(Spoken. From Act II, "Roger Williams"*

Cause," by Eleanore Hubbard, in "Citizenship through Character Development," published by the School Committee, Boston, Massachusetts, October, 1929.)

Wigwam in the Narragansett Indian village. Williams, Canonicus, the Narragansett Chief, Narragansett Braves, and Pequot Indians are all seated cross-legged in a circle on the ground, except the Pequot chief who has been making a speech.

PEQUOT CHIEF. We kill all palefaces. Palefaces come over Great Water and take our Hunting Grounds.

1ST PEQUOT BRAVE. We hate palefaces. Ugh!

ALL PEQUOTS. Ugh! Ugh!

PEQUOT CHIEF (*to Canonicus*). Your Narragansetts come with us to kill? All Indian tribes come if Narragansetts come warpath.

WILLIAMS (*standing and opening his arms wide*). Canonicus, do not take up the tomahawk and war drum. You are a great chief. You can lead the tribes to bury the hatchet. They will follow you in peace. You will be the white men's friend. They will say, "Canonicus is a strong chief. He can turn back the warriors from the warpath with his great word. His word is louder than the tomtom's beat. It is swifter than the arrow's flight. Great is Canonicus!"

NARRAGANSETTS (*pleased*). Ugh! Ugh!

PEQUOTS (*angrily*). Mmm! Mmm! Mrr!

(*Pequot Chief makes a move toward Williams as if to kill him. Canonicus stops him with a gesture.*)

CANONICUS. Ugh! Pequots, no tomahawk! (*Pequot Chief steps back sullenly.*) My white brother speaks

well. Canonicus is great. He will lead with his word. Pequots, Narragansetts go not on the warpath. Canonicus' word will go out to the tribes. They will follow the great Chief Canonicus.

PEQUOTS. Mm! Mm!

PEQUOT CHIEF (*angrily*). Pequots take warpath alone!

CAN. (*calmly*). They will fall like leaves before the Palefaces' fire-sticks. Canonicus says white men to live.

Williams, Canonicus, and Narragansetts walk majestically out, while, to the beating of the tomtom, the Pequots do a war dance, with many cries and flourishes of tomahawks. They dance off wildly.

Soon after, the trainband soldiers march by in stern array.

(*Dame Boston stands.*)

DAME. So the colonists went against the Pequots and saved the young settlements from destruction. Filled with a great joy at their escape they held a fervent Thanksgiving Service, in which all, young and old, joined.

(*She takes her seat.*)

Chorus: sings Psalm 100 to the tune of Old Hundred.

Scene X. (*Pantomime.*)

The Meeting House. The drum summons the congregation. On their assembly the minister offers prayer. There is a sermon during which the hour glass is turned. The tithing man goes about quieting the boys with sharp blows of his rod, and waking sleepers by tickling them with the fox's tail on the end of his stick. There is prayer again. The drum beats the end of the service and they

file out, leaving their thanksgiving offerings on the offering plate as they pass.

Chorus (*recites from "The Thanksgiving in Boston Harbor," by Butterworth*):

That psalm our fathers sang we sing,
That psalm of peace and wars,
While o'er our heads unfolds its wings,
The flag of forty (-eight) stars.
And while the nation finds a tongue
For nobler gifts to pray,
'Twill ever sing the song they sung
That first Thanksgiving Day,
"Praise ye the Lord with fervent lips,
Praise ye the Lord today,"
So rang the song from all the ships,
Safe moored in Boston Bay.

(*Dame Boston comes forward, leading from their seats the Boy and Girl of 1935.*)

DAME. Thus was the Town of Boston founded. O, Boy and Girl of 1935, established in the principles of (*as she mentions them, the symbolic figures approach and group themselves about the Dame and the children on the raised dais.*)

RELIGION (*in long gown, with Bible and Psalter*).

LIBERTY (*in flowing white robes and liberty cap*).

LAW (*in academic gown, with law book*).

INDUSTRY (*full dark dress and kerchief, with spinning wheel*).

EDUCATION (*with full-skirted coat and flat collar, with spelling book and quill pen.*)

After the tableau is formed all members of the cast troop in from both sides and bank around the center group, forming the final tableau, while all, pointing to Dame Boston and her Ideals, sing "Bostonia."

This, it will be noted, is a pageant primarily for indoor production. For an outdoor pageant it is well to have more pantomimic scenes, with tableaux, dancing, and paraded episodes, rather than spoken scenes—except for the introductory and choral parts which form the libretto. Briefly, motion, action, color, costume, and grouping should convey to the outdoor audience the story, rather than dialogue, because of the vocal difficulties due to the open air and large space.

The pageant, then, as is evident from the above, is an elaborate affair. It is not for daily or even yearly presentation; yet on the proper occasion it is invaluable. It gives the wide span which the well-integrated play cannot and should not give. Still, the simplest pageant requires elaboration of costuming and arrangement, which the incidental classroom play should not need. This drawback, if indeed it is a drawback, can be partly overcome by distributing the responsibility for the various episodes as widely as possible—with two purposes, to increase the interest and to lessen the amount of work. Even then, however, it is essential that there be a single direc-

tor guiding the whole performance so that it shall be a harmonious unit in its completed form. With a capable director and plenty of good assistants, enthusiastic performers, a competent and tireless wardrobe mistress—not to mention an accurate historian to settle doubtful points—and plenty of time for rehearsals, the pageant should prove a striking success and make a deep impression, both on the participants and on the audience.

XI

IMPERSONATION, THE PUPPET SHOW, AND THE VILLAGE SET

There is a modified form of pageant which might well be adapted to classroom use—that is, impersonation. Its service can best be seen in connection with the review of a topic or a period.

For instance, the notable inventors can be impersonated by the several members of the class, who can tell about their respective inventions: how they came to make them, their difficulties, their efforts and discouragements, their final success. Whitney, McCormick, Howe, Morse, Bell, and others of the scientific and inventive fraternity could thus make known their contributions to mankind. In reply to them a corresponding group of pupils could impersonate the proper consumer of today and tell the inventors the effect their contrivances have had on the world.

In the same manner the Progress of Transportation in the United States could be worked out. There could be early explorers telling of the means of conveyance and their limitations—sailboat, canoe, packhorse. A traveler from Boston to New York in 1790 relates his tale of horse-

pack and coach, his speed, his nightly accommodations. Charles Dickens recounts his trip from London to St. Louis in 1842, by side-wheeler steamship, by stagecoach, canal boat, mule over the Alleghany Mountains, and so on, and very amusing his account might be. The California pioneers describe their journey by prairie wagon over the trails, or around the Horn by clipper ship, or on foot across the Isthmus of Panama and up the coast by coastal vessel. Then comes the thrilling tale of the transcontinental railroad and its building; and so on, to the automobile and air travel, offering the glorious chance to be a vicarious Lindbergh or a passenger on a dirigible airship. How the boys love that! They make a realistic tale and work out a bit of research with tremendous enthusiasm, in these and other topics that lend themselves to this kind of treatment.

Here is an example of impersonation as worked out by sixth-grade children. They called it a travelogue, and it centered around the idea of the development of the ship as a factor in civilization. It was composed by various members of the class, then acted out for Hall Assembly, with a carefully studied and executed illustration or model of the correct type of vessel exhibited in each case.

THE CONTRIBUTION OF THE AGES TO OUR THANKSGIVING

Miss 1928

Our part of today's entertainment is a travelogue by these travelers who have come here today out of the past to remind you of what they have contributed to make your Thanksgiving a most thankful one. I bid you give my friends your attention.

THE CAVEMAN

I am the spirit of the Caveman period. My staff is mighty and my dress is but the skin of a leopard. What have I given to help you celebrate Thanksgiving? I gave you family life through our group living in caves. More than that, my "Ugh! Ugh!" was the beginning of your polite conversation. A floating tree was my best mode of moving down the streams. I claim some part in your Thanksgiving.

OLD EGYPT

I am the voice of Old Egypt, three thousand years B.C., calling out to you a happy holiday. Have I a right to be here? Our nation was the first to place such vessels as this one upon the mighty seas. We attracted the notice of the Greeks and Italians who sailed over the water to secure the best of our civilization. Then one of the Italians of later centuries sailed out to your mighty shores and found your marvelous country. His ship perhaps was sturdier than mine, but we claim an early start in shipbuilding. As engineers you cannot yet equal our

feats with all your machinery. I claim we, too, have contributed to your holiday.

GREECE

I represent the Greek influence. Have I a right to be present? I gave you the best of art and sculpture and showed you the highest development of physical man. I brought my alphabet over to Rome. From Rome you secured it. This was my barque and I think we have improved upon the ship of our Egyptian friend. Therefore Greece says, "Happy Thanksgiving."

ROME

I represent old Rome. Am I worthy to appear here before you? I was at my height in 50 B.C. What have I given to the civilization of today? You have already learned how I gave you the alphabet. I gave you also my numerals, my laws, my ideas of schools, sports, theaters, painting, sculpturing, and much of your politics. Beware! I say the downfall of my beloved Rome in 476 A.D. was caused by too much luxury and love of ease. Work hard each day that you are here at school. A lifetime is not given to be frittered away. I have given much to your holiday, but my day is o'er and I must sail away.

THE NORSEMAN

Out of the North I came. Spirit of the Vikings was I, and 1000 A.D. was my year. My ancestors were all hardy sailors. This was the type of ship we used. Yes. We came to your shores nine hundred and twenty-eight years ago. We were the first white men to visit your

country. We wished to stay and would have called your land Viking Land, but our leader, Leif, had to go back home on account of war, and so we had to sail back to our native land. How different your country does seem! Of course it has progressed, and so you, too, must carry on.

CHRISTOPHER COLUMBUS

I am Christopher Columbus. Here are my sturdy little ships. How glad I am to be invited here today. I first visited your country in 1492 and liked it so well that I made four voyages in all. I am delighted to be invited here, but I miss my copper-colored Indians, but you are as fair as I am, so I feel close friends with you at once. Had I but one of your ocean liners in 1492 my adventure over the unknown seas would have been but a pleasure trip. I am proud of the advance you have made in your transportation. Keep Thanksgiving.

JOHN ALDEN AND PRISCILLA

I am John Alden, and here is my wife Priscilla. We sailed across in this vessel, the *Mayflower*, and thought it very seaworthy. What did we bring you? The very best thing we brought you was freedom to worship God. There is nothing greater. We see your ocean-going steamers, steam engines, automobiles, submarines, airplanes, radios, and mechanical and electrical inventions of all kinds. Use these wisely. Do not abuse them, and remember on your Thanksgiving to give tribute to your Divine Maker, who holds these as nothing compared to one good boy or girl. Good-bye, and a happy Thanksgiving to all.

These are naively childish and unspoiled. The same method could be applied to the development of the home and its furnishings as a contributing factor in civilization, or art or literature or government, taking any one of these as the central theme in the way shipping was used in the above examples.

So it is easily seen that there are large possibilities for research, imagination, and expression in the impersonation phase of dramatic presentation. It is apt to appeal more to the children of the lower grades, however, than to those of junior high school years.

Another delightful variant, for children of all ages, is the puppet show. These puppet or marionette shows have sprung into popularity in the last few years, both for entertainment and for educational purposes. Their use, however, is but a revival of an ancient form, for history knows of their existence from very early times.

The word puppet is directly derived from the French *poupette*, which in turn comes from the Latin *pupa*, meaning "a doll." The term *marionette* is also French, and is probably a corruption of *Mariolette*, originally a little figure of the Virgin Mary. The earliest known puppet plays were in India, although dolls with movable limbs have been found in tombs of ancient Egypt

and Etruria which, archeologists tell us, may have been used for this purpose. It is interesting to note that the Sanskrit for stage director is *sutradhara*, meaning "a thread-holder." It was probably from India that the Javanese received their ideas of puppetry, which they have developed to a high degree. Their puppet dramas, either directly presented or in shadow form like the Chinese plays before mentioned, often have a religious and ceremonial significance. Among the Turks, also, puppet shows have been widely used.

In the Middle Ages the Church supplemented the miracle and mystery plays with puppet shows using dramatic material drawn from the same source, the Bible stories and lives of the saints. Interestingly enough, they were called "motions" in England. They continued in favor in the latter country up into modern and contemporary times. We know that in 1667 the indefatigable Pepys writes he found at Bartholomew Fair "my Lady Castlemain at a puppet play, *Patient Grizill*." In the next century *The Tatler* and *The Spectator* have articles concerning marionette shows.

It is worth noting the subjects of these plays in the several centuries. In the sixteenth century we find "The Prodigal Son," and "Nineveh"

with "Jonah and the Whale." In the seventeenth century "Dick Whittington," "The Vagaries of Merry Andrew," and "The Humors of Bartholomew Fair" are popular. The "little corporal" left his impression in the nineteenth century in such plays as "The Battle of Trafalgar," and "Napoleon's Army Crossing the Alps"; and later, in the Victorian era, we find contemporary events recorded by the puppets, such as Grace Darling's rescue of the crew of the *Forfarshire*. Always outstandingly popular was, and is, the Punch and Judy show, a delightful take-off on human vagaries.

France, Germany, and Italy have all been devoted to the puppet show, such great literary writers as Lessing, Goethe, and La Sage creating serious drama for its performance.

At the present time there is a widespread revival of puppetry, both for entertainment and educational purposes. Czechoslovakia seems to have been the first to recognize its possibilities in the latter direction, using the innocent entertainment for putting across nationalistic propaganda at the time when it was trying to win its freedom from Austria. So successful was the method that it has been adopted into the schools, and has rapidly found its way into our American

classrooms with a constantly increasing number of enthusiastic adherents.

What are these marionette shows, and how can they be utilized in classroom history teaching?

The characters are dolls with movable joints, made of wax, china, wood, or cloth. They are controlled by "puppeteers," usually from behind and above a miniature stage, by strings or wires. Occasionally the puppeteer works from below the stage with his hand inside the body and his fingers in the arms and head of the puppet. The strung type is easier, however. Besides manipulating the puppets the operator also speaks the lines of his characters, and it is astonishing what a degree of realism is imparted by a clever director. It is easy to see with what delight children follow the actions of these little figures, and even more how they glory in being the creative power of their movements and speech. Even the shy children find little difficulty in expressing themselves indirectly by thus projecting their speech and actions through a medium. Therein lies one of the chief values of the puppet show—the forgetfulness of self.

A second recommendation is the skill and ingenuity which it fosters, especially if the show is assembled by the class itself and is not handed over all ready for performance. The very stage

and puppets can be made by the children and teacher for their own particular shows, if the special type, size, or kind cannot be found to suit the purpose.

First as to the stage.

A wooden box, such as groceries are packed in, is excellent. Stand it on its side with the opening toward the audience. Remove the boards from what is now the top, and have slits about three inches wide made on either side about halfway back, for entrances and exits. A proscenium arch can be cut out of cardboard, painted or gilded, and nailed on the outside front. Curtains of an opaque material and a good color are easy to rig on cords and rings, to be pulled without difficulty.

The scenery is simple, even for young classes. It can be sketched out on drawing or wrapping paper, and colored with crayon or water-colors. This can be fastened on to the wooden background by thumb tacks, which allows of quick change in setting. The floor can be covered in the same manner, either for outdoor or indoor scenes.

The furnishing is likewise possible. Simple wooden furniture can be bought or made, or if made of cardboard it usually answers the purpose equally well. Almost any boy who has done

any manual work at all will be able to make the ordinary simple furnishings of a room, from tables and chairs to grandfather's clock.

As for the miniature actors to people this stage—it is possible to get dolls of the type to suit the specific purpose, of china or wax or celluloid. On the other hand there might be difficulty in finding proper Indian types, let us say, in which case it would be necessary to make them. This is not so difficult as it might seem. They are made on the rag doll principle, and stockings are the best thing to use.

The heel of the stocking, stuffed with wadding, will become the head and face; the leg will be the body and legs, proportionally long and properly stuffed; and the arms must be sewed on afterwards. All the joints must be limp, therefore not stuffed but sewn firmly through two thicknesses of stocking. The body and feet should be weighted with small shot to keep them on the ground. The features are drawn on with India ink and then painted with water-colors. The Indian and Mammy dolls can have the features stitched on, in black for the Indian, and white and red for the Mammy. Worsted hair can be used for the latter dolls, and real hair or doll's hair for the ordinary dolls.

Even in these sophisticated days girls like to

dress dolls, so that is easily cared for, with the added incentive for research on the part of the group that the clothing may be historically correct in style and detail.

The strings—heavy black thread is best, because practically invisible at a little distance—are attached to the completed figure. The simplest dolls can be worked with four strings: one at the back of the head, one between the shoulders, and one at each lower arm. If the young puppeteer is skilled it is marvelous to have two extra on the men puppets, on the lower legs, so that they can be made to do special tricks.

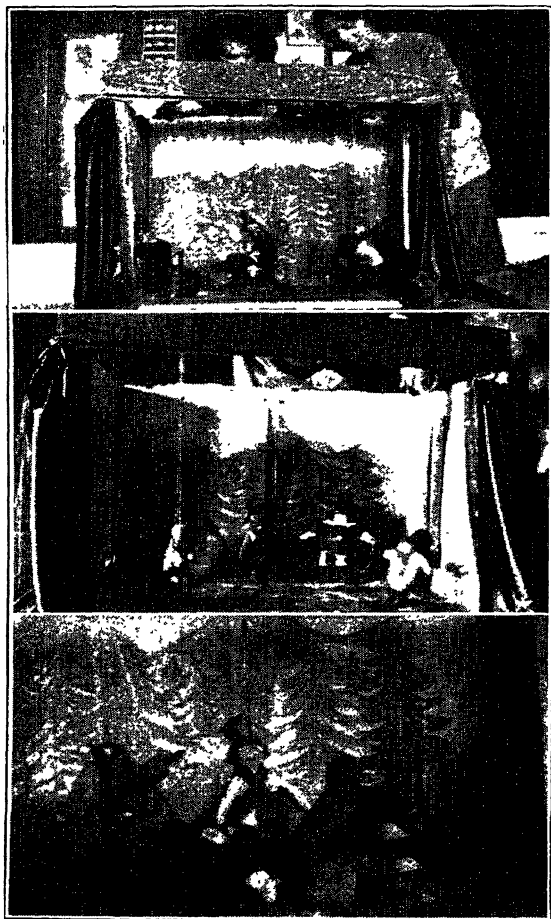
Any history play within the comprehension of the puppeteers can be used for the puppet show, provided it conforms to the limits of the set stage. It is well, however, to choose those with small casts—that is, within the same scene—because of the small space available and the difficulties of manipulating many puppets at once. Such plays as “Little Ben Franklin’s Whistle,” “The Trail that Caught the Indians,” “The Snake-skin of War,” “Andrew Jackson,” “Nathan Hale,” “The Message to Duquesne,” “The X Y Z Affair,” “The Monroe Doctrine”—these lend themselves, each in its proper grade, to puppet-playing. Older classes can play to lower grades—an arrangement which holds equally good for direct dramatic per-

formance—to the great advantage of each; with, indeed, an occasional reversal of this order, lower grades playing to upper, to the frequent astonishment and chagrin of the upper classmen.

Thus, with a stage, a collection of various types of puppets, a growing wardrobe, easily supplied properties, and increasingly skillful puppeteers, puppet shows will be easy and frequent, and most enthusiastically given and received.

The illustrations on page 256 show scenes from a play about John Smith as composed, made, set up, and worked by students of The Teachers College of the City of Boston. The theater and its various puppet companies were used in many ways, entertaining and educational, in the Training School and in the College, and at the end of the school year the entire project was given to some classes for the deaf for their use and pleasure.

There are several modifications of the puppet show which might be considered where the real puppet show might not be advisable. One, closely allied to the marionette, is the device where the figures are simply of cardboard, painted and cut out, and are slid along grooves in the floor of the stage from side to side. These figures can go only in one plane unless they are taken off stage and set in another groove forward or back.



PUPPET THEATER AND PUPPETS

They are worked by wires or sticks in the hands of the manipulators either from the side or from below. They are not nearly as life-like as the puppets, but they have the advantage of being much easier to handle and to make, taking so much the less time and effort.

Another variant is not a play at all, only the setting for one—although there is no reason why it could not be used for a puppet performance if such was desired. It is the setting up of a typical historical “village,” either in the theater or, better still, on a sand table or ordinary table. The sand table is particularly good because topography can be represented thereon, the sand base left showing when that is an appropriate flooring, or covered with artificial grass mats or pine needles or salt when they would be more suitable.

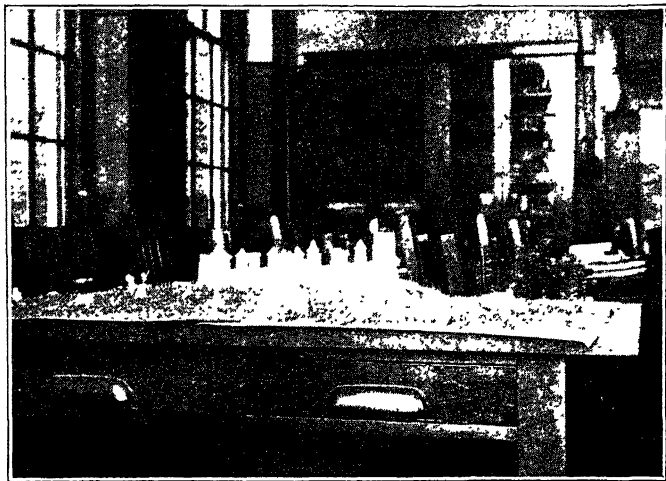
The villages that are most commonly worked out by classes are the Indian and the Eskimo, these obviously being the easiest; but there are others not too difficult for a third grade, and certainly not for the succeeding three grades. There is the California Mission set, with the life centering around the Mission buildings; the palm trees, the garden, the adobe huts, the Spanish padres and peaceful Southwest Indians, the sheep and cattle-raising industry attached to

the Mission, the 'dobe brickmaking, the solid wheeled oxcarts, and other objects and incidents, which the children will be enthusiastic in discovering and in representing. An Egyptian scene is well within their possibilities. Strips of glass through the center of the set, banked up by the sand, make a realistic Nile. The three pyramids are easy of manufacture, while farther up the river are suggested the painted columns of the Temple of Karnak and the obelisk covered with heiroglyphics. A Pharaoh might be dashing along in his war-chariot; slaves busying themselves around the pyramids, another slave on the bank of the river working the shadoof or well sweep which raises the water in leather buckets into the irrigation ditch. Back in the desert there might be seen a little palm-tree oasis with a camel making toward it.

To swing forward in time, a fortified pioneer town, such as Boonesboro, might grow up in a clearing, with the forest suggested on its edge and tree stumps showing in the open. There is the high, rough-hewn stockade with blockhouses on the corners and the great gate swinging open. There are the leather- and fur-clad settlers, one of them armed and on lookout. There are Indians, some lurking on the forest's edge, some demanding entrance at the gate, another inside

the stockade showing his fur pelts to a couple of settlers.

For the very ambitious or talented class a medieval setting might be made, with castle,



A MEDIEVAL CASTLE SET ON SAND TABLE, MODELED IN
CLAY WITH MOAT AT BASE OF STRIPS OF GLASS
OVER CELLULOSE PAPER

moat, drawbridge, portcullis, knights, heralds, monks, ladies, and troubadours. The pupils will be filled with ideas, and contributions of a more practical nature will come from all sides—not the least interested in the enterprise being parents and older brothers and sisters.

Now, how are these going to be worked out? As usual, the urge for the project should come naturally out of the class work and as nearly as possible from the pupils' own suggestion—but skillful guidance is always possible on the part of the teacher to bring about the proposal. Once adopted, the method and the materials must be largely dependent on the subject and the skill of the class. The buildings can be solid, that is, three-dimensional, or merely scenic or two-dimensional. For example, the stockade of Boonesboro can be actually built of wood, crude or finished; or it can be of shaped cardboard, painted on both sides to represent logs, and set up by the support of little easel flaps pasted on. Even the block-houses at the corners can be flat, but correctly shaped and painted or drawn within its two dimensions. If desired, even the people can be of the paper doll variety, preferably pasted on cardboard with the easel flap. Indeed, cardboard is invaluable, many objects being fashioned from it, either flat or three-dimensional, such as furniture, carts, bridges, pyramids, houses. Drawing paper can also be used frequently, for wigwams and the columns at Karnak for example. Building blocks, or the sets of building bricks, are most versatile in their possibilities, as are the other building materials of sticks or steel on the toy market.

Clay should always be on hand for this kind of project work. Adobe houses, pyramids again, rocks, monuments, hills in the distance, or, covered with salt, Eskimo igloos—these are but a few of its varied uses. The capabilities of soap carving should not be overlooked in this respect, as in the reproduction of an obelisk or a sphinx.

It is necessary, as always, for the success of such a project that the teacher, before it is undertaken, have a workable plan in mind as to the general effect, method—that is, whether it should be of the scenic or solid variety—, materials, objects, and so on, so that the class can be guided in its efforts. This at least in the beginning. The plan, however, must be elastic in its workings so as to allow of modifications through pupil suggestion and improvement, with a probability of an entire change of scheme if the children's ideas and handling warrant it.

We may remark that again, as in many of our other presentations, we have adult and historic precedents for our use of the village set. There are many of these delightful model "villages" in the California Southwest Museum in Los Angeles. They show various tribes of Southwest Indians in their natural habitat occupying themselves about their daily tasks in a most realistic manner. Their study is a fascinating and most instructive pas-

time, and they show a degree of research and painstaking execution wonderful to consider.

Then, coming down to us from the dim past of ancient Egypt, are the extraordinary and actual little models that were found in the tombs of the nobles of the so-called Feudal Age around 2000 B.C. These original little figures, all set up, may be seen in the Boston Museum of Fine Arts and in the Metropolitan Museum of New York. They are of wood and portray the nobleman's retainers engaged in various pursuits. These show a collection of little ships intended to transport the deceased noble along the waters of the Nile of the underworld—for according to Egyptian theology the dead carried on the same pursuits in the hereafter as in their mundane existence. One of these boats is the royal barge, luxurious and well-manned. This is accompanied by the kitchen boat, the commissariat, where the cook may be seen in the front of the cabin and the helmsman on the roof guiding the boat with a large steering oar. Another one is a speedy despatch boat with eighteen rowers, spears and shields stowed ready for business. There is also the nobleman's pleasure barge rowed by six men, with a couch invitingly placed for lazy moments. Other models show occupations, such as the farmer ploughing with a yoke of oxen, and brick-

making. They are all beautifully modeled, and most graphic in their representation of actual scenes, it being almost impossible to believe that these little objects before our eyes have been four thousand years in actual existence.

One more example of the historic use of the "set" is the touching little "Crèche" or "Crib" or "Manger" of the Christ Child at the Christmas season, showing the story of the Nativity and varying in size and elaboration from the tiny miniature in the candle-lighted window to the almost life-sized reproduction occupying a whole altar space in the church.

So again we are simply utilizing an age-old practice when we adopt these village sets to our history teaching. Let us note, however, that the building of the puppet theaters and their casts and the creation of historic villages are elaborate creations, and that therefore, like the pageant, they should not be undertaken too often. They are long-time projects and must be used for very definite purposes with the help of many hands. It must be clearly remembered by the teacher that they are means to an end, not ends in themselves; and that end is, the clarification and illumination of the past or the distant, the making real and tangible the illusive substance of history.

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XII

DRAMATIC NARRATIVE; PUPIL BROADCASTS

One of the necessary faculties for the student of history is the ability to visualize a scene or situation from the written or spoken word. Let us consider this idea of visualization and its possibilities in our history teaching through its dramatic aspect, using the term dramatic in its broadest sense.

Visualization is picturing or constructing images in one's mind, and is a power that varies greatly in degree with different people. Some visualize almost everything. Mention a name, a place, an object, and it immediately takes pictured form in their minds, regardless of whether or not the subject was previously known to them. This sort of person learns and remembers visually—from the appearance of the word, for example, in spelling or from its position on the page; from the arrangement of the lines of a poem, rather than from the sound of its meter, and by the picture it calls up. This type of mind is always seeing likenesses between incongruous people, even in infants. "*So like his father! Look at his nose!*"—which cunning mite of a

feature is like nothing on earth but a pudgy little piece of red putty. They see figures of people, animals, and objects in stains on walls, in the clouds, in gnarled old trees or rugged rocks, and in the coals of a fire.

All creators have this picturizing power—the poet, the novelist, the designer of clothes, the painter, the sculptor, the architect, the seer. They are not, inherently, the calculating or mathematical kind, working things out by force of logic—not in the incipient stage anyway, no matter how accurate they may be in the execution. Their vision flashes on that “inward eye” which is the mirror of truth. Surely it is a joy to be able to construct out of a word or a thought instantaneously a complete structure, as Aladdin summoned his palace out of the atmosphere and as the Hindu magician instantly appears to mature the full-grown plant from the tiny seed.

It is a happy faculty, this power to visionize, or as we call it, visualize, and it is of inestimable value to the teacher of history. The subject kindly retaliates by lending itself nobly to this kind of treatment, and every opportunity should be taken to utilize the combination.

The motion pictures have helped to develop this power in the minds of the children. They have become so used to seeing scenes and plots

unfold before their eyes that it is but a slight transition for them to carry it a step further and picture a suggested scene inwardly without the medium of the mechanical reproduction. The ease with which they do this is, however, in direct proportion to the vividness of the material with which they have to work, which point leads us to the consideration of narration, its manner and its use, as an aid to the teaching of our subject.

To be a good story-teller is a great asset. Froebel tells us, "With high esteem and full respect I greet a genuine story-teller; with intense gratitude I grasp him by the hand." The basis of successful narration, either in the audition or the relation, is the power of visualization. The next essential is vivid presentation of the picture, an aspect which we shall develop later on.

The art of narration is one of the oldest arts known. Literally thousands of years before the invention of printing made books a commonplace, story-tellers were an institution. The blind poet Homer—whether he be a single man or merely the convenient impersonation of a collection of errant minstrels—was such a one. His glorious epics, the *Iliad* and the *Odyssey*, grew into being from his wanderings and the demands of his hearers hungry for tales. So story-telling was known to the Greeks as early as the ninth century

before Christ. The *Aeneid* of Virgil, first century B.C., and the *Metamorphoses* of Ovid of the same period were Roman examples of a like type.

The *Arabian Nights Entertainments*, or, as the original and much more intriguing title reads, *The Book of a Thousand Nights and a Night*, is in reality a collection of tales, the growth of many centuries from the eighth to the sixteenth, although it purports to be the stories of that courageous heroine, Scheherazade, who wins out through her wondrous power of narration and of whetting her husband's curiosity. Eighth century or twentieth, oriental or occidental, it is all the same—the eternal feminine knows the secret, which it did not take the study of psychology to teach. Keep a man interested—pique him—and you hold him.

The Bible abounds with stories and storytellers, both in the Old and in the New Testaments. Samuel, David, Solomon, the Evangelists, Christ Himself were marvelous narrators and knew how to "point a moral and adorn a tale," with the result that, aside from its religious significance, it is the book of books from sheer living interest.

Our earliest English stories that have come down to us in any length are *Beowulf*, that hero

of the seventh-century Anglo-Saxon epic, Cynewulf's religious poetry, and Chaucer's *Canterbury Tales* of the fourteenth century.

There were, indeed, innumerable lesser lights, singers who died unknown to posterity but whose songs lived after them in the form of legend and tradition, passing on from generation to generation to become part of the warp and woof of the nation's existence. In the Middle Ages we have that romantic figure, the troubadour or minstrel, wandering from castle to castle, welcomed by lord and lady, knight and squire, for his songs and tales, his tinkling lute and bits of gossip so treasured by those dwellers in isolated glory.

As it has been from the infancy of the race, so too it is from the infancy of the individual. "Tell me a story" or "Read me a story" is one of the early and persistent phrases of the child—or used to be in a previous generation, before the world and its allurements, economic or social, opened its doors to too many mothers and delegated their erstwhile labor of love to the schools, libraries, and settlement clubs. The bedtime story, which used to radiate from mother's rocking chair in front of the fire or the dark corner of the piazza under the summer starlight or the foot of the bed before the sleepy little one snuggled down under the bedclothes, now radiates

from the loud speaker; and, somehow, it is hard to see how a generation brought up on long-distance story-telling can have quite the same affection for the old tales, "The Three Bears," "Jack and the Beanstalk," Grimm's and Andersen's *Fairy Tales*, *Alice in Wonderland*, *The Little Lane Prince*, *Heidi*, and the rest. They lack the *setting* essential to fond memory, the warm glow of atmospheric connotation which clothes them with truth and which comes nearer to making them immortal than all their literary qualities.

Radio story-telling is better than none at all, but really, as in so many other cases, it is for the teacher to supply the personal equation which creates a love for good stories and for the reading of them which the present mechanical age is all too rapidly undermining.

The narrative form is found other than in the spoken or written word. It is found widely in music, the obvious example being the ballad, such as "Edinboro Town," "Spanish Ladies," "Rory O'More," "The Low-Backed Car," and others. Less plainly narrative is purely instrumental music, yet that too has its narrative quality. Many symphonies are long musical stories, while other program pieces correspond to the short story. This is found among the musical romanticists and moderns. Classical music does not

concern itself with narrative quality. The latter exposes an ideal, is beautiful in itself, is pure sound; while romantic art develops the idea, a much warmer, more human element. So we find "The Mouse and the Trap," that cunning little scherzo of Kohler's, which is so clear it needs no explanations even for children. It is as plain to them as the story of Blackie Blackrat itself. So too with the "Flight of the Bumblebee," of Rimsky-Korsakov and, as an adult example, the much discussed "Pacific 231," of Honegger's puffing, snorting locomotive.

It is true in music, as in all worthwhile things, that the more one knows about it the more one gets from it, the plainer the story is. Given the key one can unlock the door to many stories through rhythm, pitch and timbre, theme, unity, and variety. Take the story of Scheherazade again and translate it into music via the Scheherazade suite of Rimsky-Korsakov. Given the themes or motifs—the little musical phrases that recur again and again, the "Scheherazade tells her story," the "Sultan is pleased," the "Immensity of the sea," the "Sinbad the Sailor" motifs—and the story moves along with perfect clarity. Without this information the piece may be interesting, pleasing, or even boring, but it is not narrative.

Pictures and sculpture—most of them, at any rate—tell stories; and here again there is the same difference between classic and romantic art as before noted: the classic ideal being more of a coldly beautiful formula, pure beauty of itself, in line and color; the romantic allowing for the original and personal development of an idea, beautiful in its suggestion rather than essentially beautiful in itself.

Now let us apply this art of narration to our own subject, history. We have been discussing all along the value of the dramatic in its teaching, and a good narrative has all the essential qualities of the drama. It therefore comes within the scope of our subject, dramatic presentation.

The use of story-telling varies in manner and method for the different grades. In the lower grades history is an incidental subject—incidental in both its literal and its figurative sense. That is, it is not a logically developed subject, but is handled psychologically, through timely or personal interest in the occasion. It revolves about the holidays and festivals and great personages of our country, and as such it comes in more or less incidentally. Because of this arrangement and because of the age and inclination of the younger children, the treatment should be through incident illustrative of person-

ality or deed rather than through analysis. We found this to be true in the placing and treatment of plays, it will be remembered. It is equally true of the stories which should be chosen for narration.

For instance, there is that persistent old tale of young George and the cherry tree. The babes love it. Why? Because it is a brief, clear incident showing very plainly a human predicament and trait they can all understand. That sort of situation arises frequently in their own lives, in a minor way, and the climax impresses them—maybe because they themselves might have solved it differently. They realize and admire the courage it takes to own up to a misdemeanor. Yes, we know the iconoclasts are, quite accurately, telling us that the story is spurious, but—and this is rank heresy—that need not keep us from telling it, because if that particular incident is not true in fact, it is true in significance. It is a fable—as true as “The Fox and the Crow,” and “The Dog and His Shadow”—and conveys to the young minds what was really true, the fact that Washington was basically noble, fearless, and truthful; that if this specific occasion did not occur it might have; and it lays the foundation for their later discovery of his much greater heroism—the ability to hold on to himself and

his task through discouragement, treachery, and defeat to well-merited victory.

What a pity we have to get so skeptical as we get older! The black and white of childhood is such a murky gray to us elders; but to the children of the primary and middle grades the literary and historical characters are either angels or devils. It has to be that way. Hero-worship is a character molder; but for little ones the object of their emulation must dwell on empyrean heights in order to catch their interest. A mere "larger man" lacks the glamour that their imagination demands. So they should not be asked to perform the fine judgments necessary to discern the fact that Paul Revere was an aid to the patriot cause despite an occasional visit to the Green Dragon for reasons other than to attend meetings of the Sons of Liberty; that, in a like manner, Grant was a fine and generous soldier even though a heavy drinker; and that Hancock was a patriot, although more through personal than heroic motives. Maturer minds can and should begin to sift the gold from the dross and find its true value, but let us give the children clear, unmixed primary colors of good and bad with which to work.

The pupils of a seventh grade were stunned, literally stunned, when they discovered that

Arnold, the hero of Quebec and Oriskany and Saratoga, the man who by sheer force of personal magnetism and leadership was able to inspire his men to turn defeat into victory, that this man was a traitor. It was tragic to them—as it should be. It was like the fall of Lucifer from Heaven to Hell. He whom they thought noble was base, and it struck them with horror. In June of that year the pupils were asked what they thought was the finest thing they had discovered in the year's history, and their answers were various and defensible; but for the saddest incident they were unanimous. It was not the execution of Nathan Hale or the suffering at Valley Forge or the death of Hamilton at the hands of Burr, but Arnold's treason. His fall from his high estate, the surrender of his manhood, his pitiful waste of himself was so abhorrent to them that it was sad; and it was good to have them discern this so clearly.

So let the children be partisan and let them have their well-worn tales of heroism—Pocahontas, Israel Putnam and his ride, and all the rest that we are trying to delete as unfounded. This too, for the added reason that they have been so long a part of the knowledge of generations that they should be known for mere cultural allusion like other legends or myths. It will not

be long before they will be recognized as myths and relegated to their proper places in the children's minds. For, needless to state, if the incident or fact is questioned by any or all pupils the truth of the matter, so far as it is understood, should be told as carefully as possible. The point should never be evaded. The very questioning shows that the children have reached the stage where they need to use judgment rather than receptivity.

Therefore, in the lower grades we teach history almost entirely through incident and biography and by means of dramatics and stories. There are several ways in which stories can be used. They can be told by the teacher or read to the class by her, or read by the class, or told by members of the class in reproduction. There are two extremes they love: the heroic or extraordinary, and the everyday happenings or the ordinary. This, indeed, is true about adults, who swing between the realistic and the romantic or adventurous type of story, whether in fiction or in fact. With the children these opposing interests take the form of revelling in the exploits of Kit Carson or Mad Anthony Wayne and of curiosity about the daily life and doings of Mary Chilton, or of Little Anne Pollard, that laughing "romping girl of ten" who first landed

on the north end of Boston in 1630 and who lived to be a hundred and five years of age. The two extremes do for them what they do for us; the one satisfying the longing for the unattainable, the heroic and romantic, the bold and dashing and beautiful existence; and the other of interest through its very familiarity. "Why, they helped their mother! So do I." "They went to school, so do I." "They ate meat and vegetables and bread, so do I." But with enough difference of time and space and manner to pique the curiosity.

Both these types of readings, however, do more than please, although the children may not realize it; but the teacher should. They give just what we have been urging all along. They give through the heroic type the hero worship so necessary for childish emulation, and through the realistic type the atmosphere and reality which make vital and actual those very qualities we wish to inspire.

We shall exemplify this idea of the two extremes later when we discuss biography and source material. Meanwhile let us examine another way of using story-telling, more especially for upper-grade work.

Not long ago, in an account of some superintendents' convention the statement was made

that children require only brief concise answers to their questions. Is that true? Which would the majority of children remember better in answer to their question, "What does El Dorado mean?" "The Land of Gold"?—Or "It really means the Gilded Man. You know what the Spanish explorers were always looking for—gold—and when De Soto heard tales of a country so rich with gold mines that its king was sprinkled every morning with powdered gold, why, of course he immediately set out with his men to search for this Gilded Man or El Dorado. Do you think they found him? But they talked so much about him that the words El Dorado came to mean 'the land of gold,' and people even now call a place which is supposed to be very rich but which is hard to find an El Dorado."

What we mean is this: stories can be used to round out and emphasize the regular textbook information in formal, upper-grade history work. At the end of the seventh grade or the beginning of the eighth in the study of the Monroe Doctrine and its application we have the following topic. The quotation is from the textbook, *The Story of Our Country*, by West and West.

During the Civil War, Napoleon III of France had tried to gain control of Mexico. He had set up the young Duke Maximilian of Austria as "Emperor" of that coun-

try, and supported him there with a French army. Lincoln and Seward warned Napoleon that he was violating the Monroe Doctrine; but he paid no attention to our protests until the end of our Civil War. Then General Sheridan with a large force of troops was sent down to the Mexican border, and Napoleon promptly withdrew his armies. The Mexicans at once rose against the unfortunate young prince, executed him, and restored their republic.

This is a good, pertinent statement, showing the situation and the attitude of the United States toward it, with a suggestion of the tragic outcome. With a bit of discussion the facts are understood without difficulty; but it is fixed for all time if the human elements are pictured for the pupils, if they are shown the personal tragedy involved, the sad fruits of overweening ambition and their far-reaching effects, by sketching for them the inner story in some such way as this:

In 1857, Charlotte, the seventeen-year-old princess of Belgium, married the young Maximilian, brother of the Emperor of Austria. The young couple were very happy, for theirs was a love match, and they were particularly proud when they were offered the throne of Mexico by Napoleon III, Emperor of the French. Now, Napoleon had no right to give away the throne of Mexico, but he was ambitious for military glory and desirous for power,

and so he had seized the republic across the water while it was in one of its frequent states of revolution. Anxious for the friendship of Austria he made a generous gesture toward the young brother of the Emperor. "I have carved you an empire out of a block of silver," he said to Maximilian and his sweet young wife Carlotta, as she was called by her husband's people.

So in June of 1864, while our country was torn by civil war, the young emperor and empress arrived at Mexico. They were grandly escorted by French troops to the beautiful old palace of Chapultepec near Mexico City. There they lived a gay life, surrounded by lords and ladies in waiting, wandering in the lovely gardens under the bright sun or in the cool moonlight, protected by picturesque French soldiers, saluting and parading before the young monarchs who were so proud of their high position. When they rode through the streets of beautiful old Mexico City in the great glass coach, which can still be seen in the National Museum, they did not realize that the people were seething with rebellion against the foreign rulers who had been placed over them.

Then came the end of the American Civil War and the United States was free to back her policy of "hands off American soil." Napoleon III dared not get entangled with the determined young republic, so he withdrew his troops from Mexico, leaving a hollow mockery of a throne with two frantic young people upon it. For Juarez, a native patriot, led an uprising, overthrew the "Empire," and arrested Maximilian. Desperate with fear for her husband's fate Carlotta fled to France to beg Napoleon

to restore the troops and save the emperor's life; but the French ruler was firm. He dared not go against the Monroe Doctrine. Worn out by her vain pleading, sick with anxiety and despair, the young wife fainted, and when she awoke she was mad. "Poisoned! Poisoned!" she cried when they offered her water, and "Poisoned!" she continued to cry as she pleaded in vain for help from the Pope and from the Emperor of Austria, her brother-in-law.

Meanwhile, in far-away Mexico, Maximilian had been placed against a gray stone wall and shot. "Aim well, boys. Aim at my heart," he said.

Did Carlotta ever realize his end? No one knows. For she never recovered her reason, although she lived on and on, lived to be eighty-six years old, a pathetic figure of the present living in the past.

Her last years she passed in a chateau near Brussels in Belgium under the loving care of her nephew and niece, the king and queen of that country. During the World War, when the German armies were going through Belgium they came upon a walled estate with signs to this effect, "This is the home of Carlotta, Empress of Mexico. Do not disturb," and they left it inviolate.

So Carlotta lived on for almost sixty years after the execution of her husband, until 1925, when death, which had been so long in coming, mercifully took her, the tragic and innocent victim of man's far-reaching and overweening ambition.

So we must not forget to emphasize and round

out the basic facts of a topic with anecdotes—which implies of necessity a wide familiarity with the subject. The successful teacher of history, even in the lower grades, must have a broad background, accurate but colorful, to illuminate the somber black and white of textbook study.

There are so many opportunities for illustration. There are stories about the clipper-ship era, showing the importance and picturesqueness of that period; the description of the surrender at Yorktown, with the British bands playing "The World Turned Upside Down"; the contrasting pictures of Washington's and Jefferson's inaugurations as typical of their presidential and party policies; the rush to Oklahoma for homesteading purposes—and in this connection one teacher tells her classes about a friend who with her husband took up a homestead, an illustration which leads us to another point in story-telling, that of bringing in the personal element wherever possible. "When I was in New Orleans," "When my brother was in the war," "I remember seeing in Philadelphia," "Yesterday I was near the Old State House," "When I was a little girl"—and that last is the best of all, perhaps because they feel it must be true, since in their minds we teachers are so nearly contemporaneous with the historical characters we are proclaiming. At any

rate, certain classes seem to have no difficulty in remembering the Townshend Acts with their tax on lead, painters' colors, tea, and glass, when their teacher tells them this personal experience:

When I was a little girl we went to England and lived for a while in a nice old house in a little town. The house was delightful, with attractive old rooms, one of which was huge but had only one rather small window. We often wondered about it and one day my mother spoke of it to a friend. "Don't you know?" said her friend. "Why, this house was built long ago, when there was a tax on glass!"

In the lower grades, then, stories are valuable to teach the historical fact or event itself. In the upper grades they help to expand or make alive or bring close to the students the facts already evolved from their formal, causative study.

Now as to the teacher's method of getting her story over. She can read her story or tell it; and the latter is about twice as valuable as the former, partly because there is no book barrier between her and her audience, but mostly because when it is told she can make it so much more alive and colloquial. For there are ways and ways of telling a story. For instance, the story of James Otis can be told prosaically in some such manner as this:

James Otis of Boston made a great speech against the Writs of Assistance. It was he who first said "Taxation without representation is tyranny." He made this speech in the Old State House and was a great help in arousing the people against the British rule, etc.

Or it can be made graphic thus:

James Otis was a brilliant young lawyer of Boston. He had so keen a mind that he was appointed King's Advocate of Massachusetts. It was his duty to get from the courts the Writs of Assistance for the customs officers, but so strongly did he believe that these were wrong that he resigned his position so that he could fight against them in the King's Court.

On a famous February day in 1761 he appeared in the great Council Chamber of the Old State House to make a speech of protest before the King's Bench. All the high officers of state were present in their flowing robes of the law to hear the brilliant young advocate plead for the people's rights. And the people were there too, among them the young John Adams, who listened to the burning words of the patriot with intense devotion, so that years and years afterwards Adams tells us "Otis was a flame of fire . . . Then and there the child Independence was born. . . ." For he argued against the tyranny of the Writs, etc.

In one there is a statement of fact, in the other a picture which transports the child to the very scene.

How is this done?

The first requirement is that the story-teller be full of her subject. She must be a "source of inexhaustible knowledge." Secondly, she must be enthusiastic. She must talk from the "inside," not coldly from the outside. She must visualize the setting herself, so that she can recreate it for others. Thirdly, she must have a sense of proportion, elaborating on the essentials to bring out the highlights, as the painter brings out the lights and shadows of his picture. Fourthly, she must clothe the story in suitable language. That does not mean that she must "talk down" to the children. They understand surprisingly mature words, if the idea is clear to them. Witness the remark of the little girl, whose grandfather was accustomed to telling her Bible stories, objecting to her aunt's "simplified" rendition of the incident of Noah and the dove, "I like to have the 'waters assuaged from the face of the earth.'"

The secret of word-painting lies largely in the choice of words and phrases. The use of graphic, picture words helps tremendously, words that in themselves are nothing extraordinary but which by their connotation or association open up great vistas to the imagination and illumine and enrich the most prosaic subject.

Our language is full of these romance words.

Let us notice a few, at random, and see how instantly they open up images far wider than their actual meaning:

caravel	doubloons
galleon	sunset
Spanish Main	Bagdad
The Seven Seas	Old Dominion
The orient	Montezuma
treasure	Constantinople
Indian trail	springtime
Cathay	Lone Star State
crescent moon	Happy Hunting Grounds
chivalry	hope
cave	youth
Old Bay State	golden
spices	lagoon

Graceful or forceful phrases too give music as well as color to the story-teller's art. It was this element of phraseology that the little girl craved in her story of Noah.

graceful, slim lines	the dark forest
billowing sails	he was a man
flying before the wind	sound the trumpet
the rolling prairie	the flag flies free

If we take advantage of this power of words to create pictures by their rhythm and expressiveness of sound and imagery, half our work is done by the audience itself, and narration does

not become recital but drama—the best, because self-created.

Now, admitting that dramatic narrative is a necessity for the teacher in getting across vital history to the pupils, surely it must be equally valuable for the pupils to be able to relate their own historic knowledge in a dramatic manner. Is it possible to develop this power in children, and have we any device which will be of aid in motivating their desire to describe historic incidents in graphic detail? For bringing out this ability, an excellent scheme, suggested by modern invention, is the use of the classroom “broadcast.”

The equipment is simple enough. An imitation microphone made of wood by the wood-working class is a realistic luxury, but one of cardboard does just as well, and a tea-strainer hanging from a bracket or an electric drop-light is an ingenious substitute.

With this modest apparatus the shyest pupils become assured and even fluent. The possibilities for its use are varied and numerous: for the review of a unit of work, or of the previous day's recitation in lieu of the “secretary's report;” for summarizing the immediate lesson and fixing the main points just developed; for introducing special topics by pupils, amplifying some meagre information in the text, or adding inter-

esting facts concerning the incidents or personages under discussion. Political speeches can be delivered by opposing "candidates" on the issues of important campaigns, such as the Lincoln-Douglas debates, the Bryan-McKinley bimetallism controversy, or the Adams-Jefferson constitutional construction policies.

For the development of that power of dramatic narrative, which we are hoping to instill, one of the best uses of this radio device is the reporting of some scene as if by an eye-witness. The broadcaster describes the proceedings of the Federal Constitutional Convention or the parade in New York celebrating the ratification of the great document. The story of Bunker Hill or the storming of Quebec lends itself to this treatment. The opening ceremonies of the Erie Canal offer possibilities, as does the scene of the setting of the last spike of the transcontinental railway. The picturing of the scene of Patrick Henry's speech, with excerpts from his famous oration, is effective. Bits of atmospheric description, as of the gold rush, life on a Southern plantation, or the passing of the Western emigrants over the Cumberland Road can thus be made vivid.

The manner of these various types of broadcasts is familiar to all pupils, and they work them up with enthusiasm and deliver them with really

professional eclat. They try to make the scenes luminous and colorful, because they are accustomed to hearing such descriptions on the air. It is amusing to find them occasionally copying the mannerisms and expressions of their favorite announcers; but as a whole they are spontaneous and natural in their presentation.

The great value of this device is that the children appreciate the audience situation. They realize above all else the necessity for making the topic interesting in matter and the delivery forceful and coherent in manner. The alert pupils welcome the chance to shine in a rôle in which they are accomplished. The bashful ones find courage in the impersonality of the microphone—even the make-believe one—and all are anxious to try the popular pastime of “going on the air.”

They can read the topic, of course, from their prepared paper, as is almost a necessity in real broadcasting. But for educative purposes it is well to encourage them to talk from notes or outline, better still, spontaneously—always providing the facts and sequence are accurate.

Let us examine a stenographic report of one of these pupil broadcasts—in this case given by a group in an eighth grade.

The “announcer,” a girl, steps to the “microphone” in the front of the room.

Station I I, Internal Improvements, 1825. Well, ladies and gentlemen of the radio audience, the great day has come at last for the opening of the Erie Canal. We are here in Buffalo on Lake Erie on the canal boat that is going to make the first trip from Buffalo to Troy on the canal, then down the Hudson River to New York City. Governor Clinton of New York is going to open the canal. He is here on the boat with us. Governor Clinton has agreed to say a few words to you. Ladies and Gentlemen, I introduce Governor Clinton. He is the man who thought up the idea of having a canal from the Great Lakes to the Hudson. Governor De Witt Clinton.

Governor Clinton then "takes the air."

Ladies and gentlemen of the unseen audience. (Not a smile from even the silliest member of the class!) I am proud to be here today to see the plan I made come true. I believed that cheaper transportation was necessary from New York to the Great Lakes, and I wanted a canal. People called me crazy. They told me it couldn't be made, because there were hills in the way. But I said the canal could have locks to climb the hills. Then they said it would cost too much, but I said the boats and people who used the canal would pay tolls to pay us back the money it cost. Then they said it would take a hundred years to dig because it is three hundred and sixty-three miles long, and they called it "Clinton's Ditch." But at last people agreed to the canal, and it was begun in 1817. It didn't take a hundred years, because now it is done in 1825, and boats will go from New York City

up the Hudson River to Troy, then from Troy to Buffalo they will use the canal, and that takes them to the Great Lakes and all the Northwest Territory. This water route will make carrying goods much cheaper. A barrel of flour that used to cost ten dollars to go from New York to Ohio will now cost only thirty cents. That is worthwhile, I think, and will make food cheaper for the East and manufactured goods cheaper for the West. Emigrants can go out into the western lands much easier too. So the canal will help open up the West. New York City will get important from this canal, you wait and see, because everything going to the West or from the West will have to go through New York City. That will be a great thing for New York. It will become large and prosperous. I am very proud of the canal, and I am glad they have chosen me to open it. I thank you.

The announcer: Thank you, Governor Clinton. And now, ladies and gentlemen, the ceremonies are going to begin. We are on the canal boat with a great crowd of people. It is a flatboat, you know. Governor Clinton and other great men, and officers of the army and navy are all here. President John Quincy Adams has sent a representative, because he believes in internal improvements. There are boats all around, decorated with red, white, and blue, and the flag of the United States with twenty-four stars. On the boats and on the land, everywhere there are crowds of people. I wish you could see it. It is very exciting. Now—wait a minute! Yes—now Governor Clinton is dipping a pail into the water of Lake Erie. No, it isn't a pail. It is a little keg! He puts the keg of

water carefully on the deck of the canal boat. Now the canal boat starts. You will be surprised to know what makes it go. There are two horses, with men walking beside them, dragging great ropes fastened to the flat canal boat. The horses walk along a path beside the canal, dragging the boat. It is called the towpath. Every few miles the horses are changed so they won't be too tired. Now the people all cheer, and the cannons go boom! boom! Hear them? (Several boys bang books together loudly and cheer.) People along the canal and in the towns will hear the cannons and know we are coming. Everywhere the people cheer as they see us. Now we are coming to the first lock. The engineer of the lock has agreed to tell you how the lock works. Ladies and gentlemen, the engineer!

The engineer then takes the microphone.

Well, folks, its hard to tell you how a lock works, but I will try. The lock is like a big box with a gate to it. There is a little water in the box and the gate is open. We are pulled into the box and the gate is shut. Then water pours into the box and fills it up. The boat goes up on the water till it comes to the top of the box. When the lock is full the boat is pulled into the next lock and that is filled up, and so the boat goes up like steps, till we get to the top of the hill, and then were pulled out into the canal again. When we want to go down the hill the lock is full and the water is emptied out until it is almost all gone, so that the boat goes down inside the box. That is how the locks work.

Announcer: Thank you, Mr. Engineer. Pretty soon

we are in the Hudson River at Troy. At every town the guns boom! (Boom, boom go the books!) And then we go on down to New York City. Great crowds are waiting for us there. We go out into New York Harbor where all the boats are. The flags are flying from the boats, lots of sailboats and rowboats and little steamboats. Now Governor Clinton picks up the keg of water that he got in Lake Erie. I will turn the microphone over to him so you can hear what he is going to say.

Governor Clinton: Fellow citizens, I am now going to pour the water from Lake Erie into the water of the Atlantic Ocean. For the Erie Canal has joined together the two great waters, the Great Lakes and the Atlantic Ocean, and so helps bind our nation together more closely. (Guns boom. People cheer.)

Announcer: And so, ladies and gentlemen, we bring this broadcast to a close. This is Station I I, Internal Improvements, 1825, signing off. Your announcer is Edith Larkin.

This broadcast is obviously a prepared creation, partly read and partly spoken from notes. Surely, however, the effect is vital and dramatic. The scene is alive, and the motive for working up a topic in such a way is easily aroused. If, as in this case, the exercise is composed by the group itself, it is so much the more valuable; but it is still worthwhile if the teacher prepares the material and offers it to the group for presentation.

The prepared broadcast is likely to be only an occasional contribution; but the impromptu announcing, of review and summarization, can and should become a frequent matter-of-course.

One caution should be observed. The children must realize that the radio is a chronological interpolation; that they are making use of a modern invention merely for the purpose of putting across a bit of historic information, and that it is not a part of the equipment of the period they are describing. The time sense of children—and of most adults in fact—is so vague, that this is a notable warning.

Despite the anachronism, however, the device of the radio broadcast is too important to be overlooked in this matter of the dramatic presentation in history teaching. For the children easily recognize the necessity for making their radio narrative vital and colorful, or their audience will “tune out,” if not physically, at least mentally; and alert listeners—as they all know—are the *sine qua non* of broadcasting, even in the classroom. Thus dramatic narrative is motivated and practised in everyday classroom work, and history is, as we insist it must be, an ever-human subject in conception and in presentation.

XIII

BIOGRAPHY AND SOURCE MATERIAL

In our examination of the use of narrative we said that there are two extremes which people enjoy, the heroic or extraordinary and the realistic or ordinary. We claimed that children also like these extremes and that we can satisfy this liking in history by the use of biography and source material.

Certain it is that biography is one of the ways of making history interesting, and biographical reading—as may be observed by looking over the lists of publications for the past few years—has become a popular adult pastime. Autobiographies, biographies, and reminiscences are among the best sellers. As Sir James Barrie in one of his few public speeches said, “Every one has either just written, is writing, or is about to write his memoirs.”

We must admit that many of these adult biographies which are read with such avidity are not calculated to inspire the hero-worship which we claim for it on the part of our pupils. Nor, to be sure, are they usually read with that in view. Many of them are a form of legalized gossip and are perused as such. Fortunately

while most of them are intimate not all of them are malicious, and the best of them have made living, human beings out of their subjects without feeling it necessary to drag them in the dirt. After all, truth is largely a matter of emphasis and of perspective, not of detail.

Even the best of the adult biographies will have to be expurgated for children, for if it is difficult for mature minds to make the proper balance, youth emphatically, as we said before, should not be asked to draw fine distinctions as to codes and manners. Hamilton's private affairs did not alter the fact that he did more for the making and adoption of the Constitution of our country than any other man, or that he was most powerfully instrumental in putting the young nation on a sound financial basis. His brilliancy, his courage, his farsightedness are what concern our history and our pupils, not his undoubted and natural popularity with the opposite sex—unless indeed they confine their romancing to the pretty love match between him and Betty Schuyler, the daughter of that other hero beloved of our pupils, Philip Schuyler.

As biography is now written for children there is no doubt that it has an inspirational effect. They love the anecdotes of their hero's youthful life, which point out traits that develop

in later years into feats of daring or patriotism or wisdom. This is particularly true if, as is the case of so many of our American leaders, he is poor and restricted in his youth and rises to fame through hard work and courage and the making the most of opportunity. This situation, in so many cases like their own, gives them the hope of emulating his example, proves to them the democracy of this country and the desirability of honesty, courage, struggle, and education. It typifies America and American ideals, elucidates the meaning of the debatable assertion that "all men are created equal," and proves that "a man's a man for a' that."

We find this Alger-like story of from "poverty to fame" exemplified in the lives of Lincoln, Franklin, Grant, Jackson, Garfield, Edison. Then there is the other side of the picture—not so attractive because not so story-like nor so like their own situation, and yet from the very circumstances proving the subjects of their study to be the exponents of forceful character and firm will power—the biographies of those born to lives of ease, if not luxury, who nevertheless gave of themselves and of their goods to their country. In this category we can put Washington, Hancock, Robert Morris, Lafayette, Roosevelt, and others.

Then there is that group beloved of boys which has been termed "winners of the West": Daniel Boone, George Rogers Clark, Lewis and Clark, Kit Carson, David Crockett. There are romance, wanderlust, hardship, courage, resourcefulness, adventure, vision!

Similar to this group are the heroes of war by land and sea: John Paul Jones, Nathanael Greene, Washington again, and Grant and Andrew Jackson, Oliver Hazard Perry, Farragut, Robert E. Lee, Stonewall Jackson, Sherman, Sheridan, Dewey, Wood, Roosevelt, Pershing, and many another lesser in rank though not in deed. So long a list for our short history!

The inventors are another profitable and admirable field: Whitney, McCormick, Fulton, Stephenson, Howe, Morse, Bell, Edison, the Wright Brothers, the versatile Franklin again. Industry, patience, long-suffering, and the joys of final success are the chief attributes inculcated by their example, and they have an appeal to all, but especially to the mechanically inclined boys.

There is, too, a group, a less exciting, less attractive assemblage perhaps, because of the more mature outlook necessary to grasp their greatness, and that is the statesmen. Webster, Clay, Calhoun come to our mind as perhaps the most typical of this kind. Then there are Patrick

Henry, Jefferson, Madison, Monroe, John Quincy Adams, Stephen Douglas, Cleveland, Wilson, and of course, Abraham Lincoln. Their wide grasp and large view, their intelligence demand respect and admiration and illumine the documents and events which their force and mentality helped to create.

We must not forget that smaller but important band, to grow larger and more to be reckoned with in the present and in the future, the women of our history: Dolly Madison, Lucretia Mott of abolition fame; those angels of mercy, Dorothea Dix, Mary Livermore, and Clara Barton; the educators Mary Lyon, Margaret Fuller, and Maria Mitchell; the emancipators Lucy Stone, Julia Ward Howe, and Susan B. Anthony—patriots all and workers for the betterment of their sex and of mankind. The lives of these devoted and intelligent women are an encouragement and inspiration to our girls and a wholesome revelation to our boys.

As in all narration there are ways and ways of relating these biographies. If we wish this phase of history teaching to have its full effect, it should not be the dry recital of the facts but should be a "human document," told dramatically and with a lively interest to pique and hold the attention. We can begin, "John Paul Jones was

born in Scotland in 1743"; or we can introduce him this way: "In his youth John Paul, a sandy-haired Scotch lad, suffered badly with sea fever." In the second case there is a picture, or rather an incentive to get the picture which is promised. We can say of Franklin matter-of-factly, "After the war he went to France and signed the treaty of peace with England and then returned to this country"; or we can give our hearers a climax, "Then he came home with the peace treaty confirming the independence of the United States. He arrived in Philadelphia where he had landed so many years before, a poor, lonely lad with a loaf of bread under his arm. Now he was greeted by thousands of grateful people. Guns boomed. Bells rang, and over all the great Liberty Bell of Independence Hall clanged joyously. The people shouted 'Hurrah! Hurrah for Doctor Franklin! Hurrah for the United States of America!' And he told some of his friends about the words his uncle had read to him from the Bible long ago when he was a boy, 'Seest thou a man diligent in his business? He shall stand before kings.'"

This last shows the simple dramatic expedient of direct contrast, the story, as we have said before, that we Americans, native or naturalized, love—the inspiration and hope of the common

folk whom, Lincoln has said, God must love because he made so many of them.

Again, we can tell them prosaically, "Dorothy Payne Tod married James Madison in 1749"; or we can cater to the love of romance inherent in adolescents of Junior High School age, by relating the following authentic incident.

"In a letter to her friend, Mrs. Lee, Dolly wrote:

Dear Friend:

Thou must come to me. Aaron Burr says that the 'great Little Madison' has asked to be brought to see me this evening. . . .

When he came Mrs. Tod received him in a mulberry satin gown, with silk tulle about her neck and a dainty lace cap on her head, a curl of her pretty black hair showing from underneath."

How the girls love that feminine touch! Better still, that bit of very human nature sets the stage for her real heroism at the time of the burning of Washington—direct contrast again.

Whenever it is possible it is helpful to quote the words of the hero directly. Pupils like it, especially when the phrases are striking. In fact it is worth while making note of these little sayings when found, as they are so often indicative of the man or of the situation in which he is in-

volved. A list of such phrases in chronological order makes a little skeleton outline of our history. The class is interested in seeing it grow. Here are some quotations culled from a longer list, most of which are necessary to their historical and cultural equipment because so frequently quoted. Notice too how often they give the point to the character of the man or incident that they illustrate.

Magellan: "I will go on if I have to eat the leather off the ship's yards."

De Soto: "I will not turn back until with my own eyes I have seen the poverty of this country."

John Smith: "He that will not work shall not eat."

Bradford: "Let us thank the Lord for all he has done for us."

Winthrop: "Bread was so scarce that I thought the very crumbs of my father's table would be sweet unto me."

Rogers Williams: "You have no right to tax people to support a church to which they do not belong nor compel them to attend church services."

Penn (to the Indians): "The friendship between you and me I will not compare to a chain, for that might rust; we are the same as if one man's body were to be divided into two parts. We are all one flesh and blood."

Franklin: "Do not waste time, for that's the stuff life is made of."

Patrick Henry: "Give me liberty or give me death."

Jefferson: The first paragraph and a half of the Declaration of Independence.

Madison: The Preamble of the Constitution of the United States.

John Adams: "The thirteen clocks now all strike together."

John Quincy Adams: "I hold that the gag law is against the Constitution of the United States, against the rules of the House, and against the rights of the people."

Lawrence: "Don't give up the ship."

Perry: "We have met the enemy and they are ours."

Webster: "Liberty and Union, now and forever, one and inseparable."

Lincoln: The Gettysburg Address. The last paragraph of the Second Inaugural Speech.

Stanton (about Lincoln): "Now he belongs to the ages."

Grant: "Your men will need their horses on the farms."

Robert E. Lee: "Duty is the sublimest word in our language." "Slavery is a moral and political evil."

Morse: "A patient waiter is no loser."

Theodore Roosevelt: "Hit the line hard; don't foul, don't shirk, but hit the line hard."

Wilson: "The world must be made safe for democracy."

Franklin D. Roosevelt: "The New Deal."

There we have a little chain of key phrases, alive because they are the words of the man himself, for which reason the children like and re-

member them. To reiterate, most of them are part of the educational equipment of our pupils because they are so often alluded to in literature and the press. From another angle too they are useful, as a means of review—a point we shall refer to later.

Biography, or bits of biographical anecdote, is in itself the aim of our teaching in the lower grades. There is no chain of events being developed. The man himself is the great object, his character the outstanding interest. In the upper grades, with its formal, causative study, the person is subordinated to the great movement of events. He is but a link in the chain and is of interest according as he plays his part in the moving world drama. Some one has said, "Biography throws a highlight on a central figure and establishes a relation between all the conditions and incidents of the time and that figure." As he is strong or weak in character so does he have the more or the less influence on the concerns of his own and of all time. We cannot, therefore, in the formal study separate the man and the events as we can and often must do in the lower grades. In the latter, for instance, Lincoln's character is the end and aim of our teaching, or rather the exposition of it as a shining example for their encouragement and emula-

tion. In the upper grades that objective is also there, even more magnified in reality because, added to the mere recital of his traits as an individual, we see the even more striking proof of worth in the tremendous influence he had on the great drama of the national and slavery questions and their solution. A weaker man would have wavered, a less farseeing one made mistakes, a less tactful one created factions instead of drawing them to him. We see these truths exemplified more in his death, in a way, than in his life; for his magnanimity, his kindness, his tact, his wisdom, his humor, and his firmness might, and probably would, have healed the breach between the states instead of widening it, as did his successor's tactless obstinacy. This interpretation of biography is the most helpful kind, and our ultimate aim, because it brings home to our pupils the fact that we in this country are not necessarily "straws in the wind" but "captains of our souls"—a realization that strengthens the purpose, lifts the heart, and is the basis of the Americanism we of the schools are struggling to teach.

Biographical study will not take much of our class time, if our work is well done. The pupils will read it in their own time and of their own accord, because they will want to know more

about the people concerned in the great events which are happening. It is one of the many self-motivated interests of which we shall speak later.

Hand in hand with this ennobling study of character we should stimulate an interest in the everyday happenings of the times in which those people lived, thus creating the proper atmosphere of their surroundings, without which it is often hard to judge correctly the incidents dependent upon those surroundings and those times. The study of source material is the best way of doing this, through arousing the curiosity. Children love the strange customs or familiar habits which these bits of original documents reveal; and it is because they are original that they are revealing, as we said a while back about the quoted biographical words. We ourselves look with awe upon relics of hero or saint, and from the inanimate object before us the long departed person, who had owned or handled or created that article, takes on a reality and living presence, becomes tangible. So too with our pupils. They feel the true existence of the people or happening to be substantiated by the still present, material proof of that existence. There is a certain reverence with which they regard

these bits of actuality, a kind of incredulous veneration brightening to delighted belief.

A teacher once took a young college boy on a visit to a noted museum. He was quietly interested in its treasures, until suddenly he grasped her arm and, with eyes shining, pointed to a banner hanging near a door. It was of rich blue satin embellished with gold lace and fringe, all stained and tarnished, and it was marked "Napoleon's standard at—" one of his battles. "There!" the boy said, and his voice thrilled, "I'd rather have that than all the other things here put together!"

Now, Napoleon was no saint, but he was a hero—to this boy at least, and that standard was venerable because it was that hero's; and conversely, Napoleon was the more actual because this tawdry thing of satin and lace, this one of his possessions was in the life before them.

Certainly we cannot give our pupils Napoleon's banners to prove his existence, but we can give them many materials which will cast this light of reality on the persons and periods of their study. For instance, the facsimiles of advertisements from old newspapers place an interesting light on customs and modes of earlier times. Many of the new history textbooks reproduce some of these, with the quaint spelling, punctuation, capi-

talization, old-fashioned long s's and all. It is one thing to speak academically about indentured servants, for example, and another to be brought close to the actuality by reading such an advertisement as this that appeared in the *New England Courant*, a Boston newspaper, in February, 1723.

A Servant Boys [!] Time for 4 Years to be disposed of. He is about 16 Years of age, and can keep accompts. Enquire at the Blue Ball in Union Street, and know further.

Or this one from the *Boston Weekly News Letter* of September 18, 1755:

This Day run-away from his master Abraham Anderson of New-Marblehead, a white Man Servant, about 16 Years of Age, with short brownish strait [!] Hair, he is pretty clear skin'd, something freckled, and I think, on his left Foot the top of one of his middle Toes is cut off: He carried off with him a striped worsted and wool Jacket, two tow and linnen Shirts, one pair of tow and linnen Trowsers, and one pair of tow and linnen striped Breeches, two pair of lightish coloured blue Hose, and a new Castor Hat: His name is Florence Sylvester alias Ned Carter: Whosoever shall apprehend and take up said Fellow, and deliver him to his above Master in New-Marblehead, in the County of York, or to Capt. Joshua Banks in Falmouth, shall have FOUR POUNDS,

lawful Money, as a reward, and all necessary Charges paid.

August 25, 1755.

ABRAHAM ANDERSON.

The difficulties of colonial travel come home to us from such an announcement as this from the *New York Gazette and Weekly Mercury* of May 6, 1771:

THE NEW FLYING MACHINE

THIS IS TO INFORM THE PUBLIC, that Abraham Skillman, hath erected a Flying Machine, or Stage Waggon, to go once a Week, and return again, from the City of New-York to the City of Philadelphia; to set out from Powles-Hook Ferry, every Tuesday Morning, beginning the 30th Instant, and drive through Newark, Elizabeth-Town, Brunswick, Princeton, Trenton, and Bristol, so as to be at the City of Philadelphia the next day, at 12 O'Clock at Noon.

Here are some genuine advertisements taken verbatim from a reproduced copy of the first issue of the *Boston Evening Transcript*. It is dated Saturday, July 24, 1830, and a perusal of the paper shows clearly the changes that have taken place in a hundred years.

The first makes us realize how small the country was.

Notice. A person will shortly leave this city, who having time and opportunity, will be glad to transact

business which may be entrusted to him, in any state west of the Alleghanies. Inquire at the Courier office.

Note the excitement of the entertainment offered by the following:

FIVE THOUSAND SILK WORMS

Silk Cocoons, Silk Worms' Eggs, &c. may be seen at No. 5 Tremont House. Also the process of the separation of the silk from the balls by reeling, and much curious and useful information obtained relative to the hatching and rearing of silk worms and production of raw silk.

Admittance 12½ cents—Children half price. Season Tickets 50 cents.

Not everything was as frivolous as this, however, as shown by:

PRIVATE SCHOOL FOR YOUNG LADIES

The subscriber would acknowledge with deep felt gratitude, the patronage of his friends and the public, and would assure them that he will not cease to exert himself to merit the continuance of their favors. Pleasant accommodations for several more young ladies may be found at his School in Green Street, opposite Pitts Street; where not only those who have recently entered upon a course of studies, but those who have made considerable progress in the higher branches of education, will find agreeable associates both in age and understanding.

The branches pursued are the same as those taught in our best private seminaries—Reading, Spelling, Writing,

Geometry, Astronomy, Geography, Modern, Ancient, and Sacred; use of Globes, Drawing Maps, Grammar, Written and Intellectual Arithmetic, Composition, General History, History of the United States, Natural Philosophy, Book-keeping, Algebra, Rhetoric, Logic, the French Language, Latin, if desired, Drawing, Painting, Plain and Ornamental Needlework; and the Theory and Practice of Vocal Music.

Tuition, from 6 to \$10 per quarter—\$3 extra for French.

JOSEPH FRENCH.

We are glad to see that hygiene was not neglected:

DISCOURSES ON COLD AND WARM BATHING; with remarks on the effects of drinking cold water in warm weather. By John G. Coffin, M. D.

Let us hope his name did not prove a detriment to his practice!

Nor were the men overlooked:

The art of Tying the Cravat, demonstrated in sixteen lessons, including thirty-two different styles, forming a Pocket Manual. By H. Le Blanc, Esq. For sale by Carter and Hendee.

On first reading, these examples seem too ridiculous to be worthy of attention; but that is exactly what they are not. They are valuable because they are stated so matter-of-factly that

to the people of those days they must have been the obvious and natural situation. Therefore they give us a convincing insight into everyday phases of the manner of living in earlier times which mere description might fail to do. It is well to note, in this respect, that certain of the advertisements in this same issue of 1830 prove that human nature is the same despite superficial differences:

Spectacles Missing. Lost on Monday afternoon.

Lost, some weeks ago, a Silk Umbrella.

and a vigorous article excoriating a crime wave among the youth of the city.

Another source, not only of amusement but of atmosphere and understanding, is old laws, which cast the light of truth on strange customs or which are queer by contrast to our present usage. The following are quoted from an old volume of such legal procedures entitled *The Colonial Laws of Massachusetts. Reprinted from the Edition of 1672 with the Supplements through 1686*.

The Sabbath, as one might expect from this period, comes in for many stringent laws. Here is one about traveling on the Lord's Day:

This Court doth Order: That whatsoever Person in

this Jurisdiction shal Travail upon the Lord's day, either on Horseback or on Foot, or by Boats, from, or out of their own Town, to any unlawful Assembly or Meeting, not allowed by law; are hereby declared to be Prophaners of the Sabbath and shall be provided against as the persons that Prophane the Lord's day by doing servile work.

That in 1668. What would they think of the present Sunday motor traffic! In this same connection is one against galloping in Boston streets!

Whereas it appears, that notwithstanding such wholesome Orders as have been hitherunto made by the Selectmen of Boston, provided for the restraint of all persons from violent Riding in the streets of the Said Town; yet nevertheless, many take the liberty and boldness to Gallop frequently therein, to the great endangering the Bodies and Limbs of many Persons especially Children, who are ordinarily abroad in the streets, and not of age or discretion suddenly to escape such danger. This Court having seriously considered the premises, being careful to prevent a practice that is like to be of such dangerous consequences; Do Order, That no person whatsoever, shall after the publication hereof, Gallop any Horse within the Streets of the said Town, upon penalty of forfeiting three shillings and fourpence for every such offence, upon conviction before any one Magistrate or Commissioner of Boston, to be paid to the Treasury of the County of Suffolk, unless it appear on extream necessity.

No speeding, even in 1664!

Here is a convincing bit of evidence about the rural state of the young colony in 1662:

Whereas great Loss and Damage doth befall this Commonwealth by reason of Wolves, which destroy great numbers of our Cattle . . . this Court doth Order, That henceforth every person killing any Wolf, shall be allowed out of the Treasury of that County . . . 10s., and by the Town 10s., and by the County Treasurer 10s., which the Constable of each Town (on the sight of the eares of such Wolves being cut off) shall pay out of the next County Rate which the Treasurer shall allow.

Here is one teachers should be careful to observe:

Scoldes. Whereas there is no express punishment (by any Law hitherto established) affixed to the evil practise of sundry persons by Exorbitancy of the Tongue [How descriptive!] in Railing and Scolding; It is therefore Ordered; That all such persons convicted before any Court or Magistrate, that hath proper cognizance of the case, shall be Gagged or set in a Ducking Stool and dipt over Head and Ears three times in some convenient place of fresh or salt water, as the Court or Magistrate shall judge meet. [1672.]

These old-time customs are brought closer to the student, even if known from the general textbook, by the actual wording of the docu-

ments and especially by the sight of the old form and appearance.

Besides original texts there are available in many books and separate prints contemporary or early pictures and maps, quaint and queer and different, and for that very reason, as we have said before, convincing; for they were executed by persons living at the time, often eyewitnesses of the deed or place depicted. There are old prints showing Magellan's ship, Hudson's *Half Moon*, old towns such as Baltimore, New Amsterdam, Boston, Marietta, New Orleans, Astoria. Then too there are any number of maps, beginning with the queerly conceived ones of the then known world by early voyageurs and historians, with the continents distorted or omitted, to the more minute and accurate records of later travelers—even to the photographed map-like views of our own airmen. This changing cartography is always interesting to classes, as they see by it the ever-growing knowledge about the size and shape and content of the earth, with the process still going on in charge of our intrepid Arctic and Antarctic explorers.

Facsimiles of documents and signatures in the handwriting of their creators are of perennial interest to the children—and to their elders, if the prices paid for autographs are to be credited.

So many of these are scattered through the illustrations of our newer history texts and supplementary books that they are not difficult to obtain. Washington's always thrills them. Lincoln's they are soon familiar with as there are so many reproductions of the Emancipation Proclamation, Gettysburg Address, letter to Mrs. Bixby, and other gems of English prose and clever statesmanship. Grade seven gets tremendously excited over the examination of the facsimile of the Declaration of Independence and the signatures of the delegates, especially of the men they know best. "Oh, see how he writes!" "Here's John Adams!" "Where is Jefferson?" It means so much more to them than the orderly printed pages appended to the textbook.

These source materials, then, and biography are valuable aids in making real and tangible the persons and times which they describe; and because they create personality and atmosphere and background they are of the essence of drama, which we claim underlies all good history teaching and study. They should not therefore be overlooked in our study of the subject and if properly handled will prove a source of information, inspiration, and enthusiasm.

XIV

DIRECTED STUDY AND SOCIALIZED RECITATION

We have all along been examining dramatics and its many phases, and narrative with its variants. We have constantly maintained that the graphic exposition of history is the breath of the life of the subject. Let us now look at a more practical side of the question which day by day closely concerns both teachers and pupils, the matter of book-study and recitation. We must note, however, that these phases are not lifeless processes, but that they too are animated by this lively spirit of drama, in its meaning of life reënacted.

First, book work, which is the framework upon which all study is hung. Without intelligent power in the use of books pupils cannot be independent, therefore we have claimed that one of the aims of our history teaching was to create the habit of independent study and thought. For without the ability to get knowledge for themselves they are like jellyfish, and the jellyfish is all mouth. Our pupils must not merely swallow the information that floats into them painlessly. They must work for it, root for it, dig for it

like gold, and treasure it accordingly. It takes backbone and muscle to do that, muscle which strengthens and grows with the exercise. There are, however, different ways to work, even to dig. A miner knows the easiest way to get out the coal, the iron, the precious metal; the way to follow the veins of ore, to handle his pick, to get the greatest force from his swing with the least effort and waste. Therefore if pupils are to dig for the precious ore of information why should they too not work the easiest and best way? So we teach them through careful guidance how to study our subject in order that they may get the best out of the productive soil in the most profitable manner.

Suppose we take a brief glimpse at a directed lesson, such as might take place at the beginning of the year in a seventh grade. Note that they work all the time with their books open in front of them, whether they are studying, under guidance or independently, or in what, for want of a better term, we call "recitations." This, because we are not teaching memorizing, the learning of paragraphs with long rolling sentences which mean little or nothing to the child; we are teaching understandings through reasonable, deductive study, with the ability to organize and present clearly the matter so obtained—a far more effec-

tive and fascinating kind of problem. They come to class to prove things. Therefore, if this is the object, it is the natural order for them to use their books right there where they need them.

In the case at hand, a directed study lesson, it is obvious that they use their books. All their reading is silent, because they have to learn to skim a paragraph for its essentials. Pretty heavy skimming it is too, at first, because in the seventh grade they are using texts of a fairly difficult order, with good solid substance to be extracted. So this carefully guided lesson goes something like this:

"What is the title of our new chapter?" (America Separates from Great Britain.) "What question comes to your mind when you read that?" ("How did America separate" will probably be the answer.) "I wonder if we want to know *how* just yet. What do you think would be the *how*?" (The Revolutionary War.) "Yes. Are we ready for that yet? What do we want to know first?" (Why.) "Yes, of course. We want to know why. Then what are we going to be looking for all along here?" (Reasons why America wants to be independent.) "Supposing, Dick, you get up on the stool near that nice clean space on the board and be ready to write up at the top in yellow chalk a problem, and we shall leave it there until we have solved it. Now, what is going to be that problem which we are going to work on for the next two or three weeks?" (WHY DID AMERICA SEPARATE

FROM GREAT BRITAIN?) "Good! Have the colonies ever had any trouble with England that you know of?" (With some prodding some remembrance may be forthcoming about quarrels between the royal governors and the people, the taking away of the charters of some of the colonies, the Navigation Acts.) "That's right! Now, what were some of the things that helped to tie the colonies to the mother country?" (Same people, common language, fear of the Indians, fear of the French.) "Show us on the map the English territory and the French territory before the French and Indian War. . . What other feeling might the English colonists have toward the French besides fear?" (Jealousy, wanted the Indian trade in the Valley, wanted the land for settlement.) "Show us on the map the English territory after 1763. . . How do you suppose the colonists felt toward the French then?" (Happy, no longer afraid, going to get the land in the Valley for trade and settlement.) "That seems likely. Suppose you read to yourself the first paragraph of the new chapter and see some important effects the French Wars had on the minds of the colonists." (Felt they no longer needed protection against the French. . . proud of the part they had played in the Wars . . . each of the colonies began to know the others better through fighting side by side . . . were drawn closer together through developing their own leaders.) "Can you think of one word to express the feeling they were beginning to have when they decided they no longer needed England's protection?" (They will get "independent" after a while.) "And a word to show that the colonies were

drawn closer together?" (More united.) "Exactly. Now let us see what effect the French Wars had on England herself." (She was heavily taxed to pay for the wars . . . she felt she needed to keep troops in the new territory as a protection against the Indians . . . she thought the colonies ought to share the cost of this expense . . . she thought the colonies ought to be taxed to get this money for this defense.) "How did the colonists feel about this?" (Decided they could defend themselves now that the French danger was gone . . . afraid England was sending the troops to watch the colonists, not because of Indian troubles . . . did not believe Parliament had the right to raise taxes in America.) "Which do you think was the most important of these objections?" (Taxation.) "Didn't the colonists ever pay taxes before? . . . Who placed those taxes upon them and said how they were to be spent?" (Their own assemblies.) "Wasn't it fair that they should pay taxes for their own defense?" Etc., etc.,

leading to the attempts of England to enforce the Navigation Acts and the Sugar Acts, the Writs of Assistance, and the Stamp Act with its attendant excitement and repeal. So to the recording of those steps under our posted problem, as reasons why America wanted to separate from Great Britain.

Thus we guide them step by step along this early way, helping them to understand the motives of all concerned, trying to have them

visualize the situations, throwing in a word here and there, carrying them on: "Now see what happened!" "Why did they do that?" "How did they like that?" "Would you have felt that way?" We all know the kind of questions: those that are thought-inspiring, imagination stirring, curiosity piquing; in a word, dramatic questions, leading to interest in the further study of the subject and to new but closely connected topics.

Whenever possible we tie up previous knowledge with new matter—an old but ever true pedagogical axiom that is particularly important in history teaching, because we want our pupils to realize, at least in the upper grades with their full and formal study, that history does not *happen*; that events are not isolated occurrences but are an evolution, an accumulation, each incident depending on previous circumstances; that because such and such a thing took place this event transpired, this in turn leading to another consequence, and on and on indefinitely. Consequently the teacher must at all times have before her the pattern of the whole concourse so that she can skillfully introduce the foreshadowings of events to come, and so sustain interest and give continuity by following great movements through to their settlement.

The children should be brought to feel that

the really important and interesting study is the relationship between incidents, rather than the incidents themselves. Therefore we teach causative learning. "Why did the battle take place in Lexington, rather than Watertown or Brookline?" Because the British were sent to capture Hancock and Adams, who were spending the night in Lexington. "And why at Concord?" Because the soldiers were to destroy the colonial stores of ammunition concealed there near the river. That battle in its turn led to the siege of Boston and from that the battle of Bunker Hill, which was the American attempt to drive out the British, and to Dorchester Heights, the successful accomplishment of that desired event. Dorchester Heights, for its part, was dependent on the previous seizure of Ticonderoga, because from that fort came the guns and ammunition necessary for the carrying out of the project. So it goes, a weaving back and forth, the whole pattern a growth of warp and woof threads, each stitch necessary to the next or the whole fabric becomes unraveled. The children love to see the design grow. They study every topic: cause, event, result; cause, event, result. Our favorite word is "why"; our constant attitude one of inquiry. Therefore, because there is this movement forward, this interlocking of events, this

dynamic construction of plot peopled by actual characters, this kind of study is dramatic in its basic principles, its manner, and its results.

From this dramatic, visualizing teaching and study what kind of recitations may we expect? The live, responsive, animated giving forth of subjects that are vital and real to the pupil; not the verbatim quoting of a paragraph or the painful pulling forth of a list of dates and events. The children will be anxious to tell the thrilling tale of the Lewis and Clark expedition or of the building of the transcontinental railway. They will want to raise questions, offer opinions, and discuss actions. A class accustomed to such mental activity will grow, not only in factual knowledge, but in power and in insight, which are much deeper and more permanent results.

Moreover, with such an attitude of mind and such ability in study and expression the teacher will have no difficulty in obtaining that best of all classroom exercises, the socialized recitation. What do we mean by this term? Surely not the old-type method where the child reluctantly recited to the teacher with all the other pupils passively sitting by, presumably listening, until it came their dread turn to go through the extracting process. By this inadequate term we mean the kind of exercise where the pupils them-

selves conduct the class and the subject and address each other in an orderly, natural manner without the mediation of the teacher, and where all actively participate in imparting the knowledge they have gathered, not to the teacher but to each other, eager to give and to receive of the fruits of their respective studies. This is a pleasant, useful, helpful kind of learning, and recognizes the child as the normal, social being which we found in the discussion of our objectives was one of the considerations of our history teaching. We say now that through our dramatic presentation and method of study we can obtain this kind of classroom exercise, and as an example of it let us examine the report of an actual lesson taken down stenographically from the words of the pupils themselves.

It is a class of eighth-grade girls of good average mentality, mostly from non-English-speaking homes, but keen, interested, and alert. They come to class with armfuls of history books. Each girl has at least two, one the class textbook and another as supplementary. Some have three or even four, for we distribute all we have for use as reference books—old sets, odd copies, leftovers from other classes and grades. Besides these, they are interested in gathering materials from home and library, magazines and newspapers.

So that there are probably eight or ten authorities besides the textbook. These, as we have suggested earlier, are immediately opened to whatever reference they consider pertinent to the topic.

The large unit of work which we are studying is "The Clash between States' Rights and National Supremacy Leading to the Civil War." This is divided into three main parts:

1. Tariff and Nullification
2. Expansion and Slavery, 1840-1850
3. Increased Bitterness from 1850 to the Civil War

These in turn are subdivided into working units, such as:

2. Expansion and Slavery
 - a. Oregon Territory
 - b. Annexation of Texas
 - c. Mexican War and Expansion to the Pacific
 - d. Gold in California
 - e. Compromise of 1850

This (2) subunit is the one we are working upon in this reported lesson, a lesson chosen at random as typical of many such class periods and not for any particular merit, interest, or accomplishment.

Immediately the secretary for the week steps to the front of the room and reads her report:

MOLLY G. Report of class work of Thursday, December 4. The secretary of the day read her report which was accepted with little change. Annunciata R. then gave the main review topic of South Carolina and the tariff. She made the point that the North was a manufacturing nation and wanted a protective tariff to save it from foreign goods. The South did not have factories so it did not want a protective tariff. Besides this, the protective tariff made the price of goods higher so the South had to pay a higher price for its manufactured clothes and machinery and didn't get any help out of this high price on its own agricultural goods. So South Carolina said she would not obey the tariff law but would pass a law of her own to make it null and void.

Jane O. then took the topic of Jackson's stand on the nullification and how he got Congress to give him the power to send troops to South Carolina if he needed them to enforce the United States law. Miss H. told us a story of how popular this act made him in New England and how he was given a degree at Harvard College and had to make a speech in Latin. The boys knew he did not know any Latin because he had very little education and they were going to laugh at him, but they cheered and clapped him instead when he stood up and said very solemnly, "E pluribus unum" which means "One from many," and they knew he meant South Carolina must obey the United States law.

Ethel P. added that Henry Clay, the Compromiser, made a compromise tariff which was to reduce the tariff year by year until it was really only a revenue tariff,

and so South Carolina repealed her Nullification Ordinance.

The class then discussed the new large question that the country was interested in, Expansion and Slavery, and Mary I. took the topic, the Oregon Treaty. She showed the claims of England, Spain, and Russia, and how the United States had the strongest claim. The Democratic Party made up the slogan "54-40 or fight!" and the class discussed what that meant. Sarah G. showed us on the map, and Mary then told us about the compromise and how it was an extension of the Webster-Ashburton line of the 49th parallel. Miss H. asked us if we had found the term "manifest destiny" in our reading, and the class discussed that point from our books, finding that it meant that the people claimed that nature meant the United States to extend to the Pacific and nothing could stop it. Jennie K. asked a question, how Oregon Territory tied up with our main problem of expansion and slavery. Where did the slavery come in way up in Oregon? And Miss H. then asked someone to explain that point, and Goldie O. said because it was a political balance with the annexation of Texas, and that the Southerners were in favor of Oregon if the Northerners would admit Texas as a slave state. So Goldie, she took the topic of the Annexation of Texas—

MISS H. That is our main review topic for today, isn't it? Suppose then, Molly, we leave that for a moment and you read the end of your report.

MOLLY. The class then discussed what they would expect would be the next thing after the Annexation of

Texas and we said it must be trouble with Mexico. So we said our new study assignment would be the Mexican War, and we made it to come under four headings.

- I. Causes, Real and Immediate
- II. Interesting People Connected with It
- III. General Campaigns
- IV. Results

with the Annexation of Texas as the special review topic. Are there any criticisms or additions on the secretary's report? Annunciata?

ANNUNCIATA. You said that I said the North was a manufacturing nation. The North wasn't a nation, it was only a section.

MOLLY. Did I? Where?

ANNUNCIATA. Up near the beginning.

MISS H. Just make a note of it, Molly, and check it afterwards. It was probably a slip, but I am glad you noticed it, Annunciata.

MOLLY. Anything else? Hannah?

HANNAH. I don't think you needed to tell the story all over again that Miss H. told us. It was not necessary for the review and it makes your report too long.

MOLLY. Yes, I know. But it was interesting.

HANNAH. Sure it was interesting, but you can't tell everything in a report, only the main points.

MISS H. How many think Hannah is right? (*Most of the hands go up.*) How many think, nevertheless, that Molly's report was accurate and good, on the whole? All her reports in fact? (*All hands up.*) Now for the new secretary. Vasilika, it is your turn for next week.

VASILIKA. Miss H., I had my turn the week Evelyn was absent.

MISS H. I remember. You volunteered to take it and did a good piece of work. Marcia, will you be secretary, for today and next week? All right. Now, for today's work. (*The teacher then calls the card of the first pupil.*) Sarah G., take the review topic, the Annexation of Texas.

(*She goes to the map without more ado and holds forth thus. This is the actual recitation as taken down.*)

SARAH. The Annexation of Texas. Texas used to belong to Mexico but around the year 1840 she broke away from Mexico and declared her independence. It was a good cotton-raising soil and many planters went there from the United States. Mexico kept threatening her from the south so finally Texas asked to be admitted to the Union as a state. The South welcomed the idea, for the territory was south of the Missouri Compromise line and could be made into at least five slave states the size of New York. The North opposed the admission because they wished to keep slavery from spreading and wanted to keep the political balance on the side of the free states. They also feared it might get the United States into trouble with Mexico. [There is the forward look!] But the South was strong enough to get her way and in 1845 Texas was admitted as a slave state. Are there any questions or additions? (*Several hands shoot up.*) Bessie?

BESSIE. I would like to tell how Texas got her independence from Mexico. (*She then tells the story of Dave Crockett and the Alamo and of Sam Houston at San Jacinto, which we do not need to quote here.*)

SARAH. That is interesting. Where did you get your information?

BESSIE. From Thompson, page 282, Halleck, page 326, and Woodburn and Moran, page 302. Shall I read them to prove my point?

SARAH. No, that is not necessary. Rose, have you something you wish to contribute?

ROSE. I would like to make a correction. You said that it was about 1840 that Texas got her independence. So she was admitted in 1845, and it was nine years after her independence till she was admitted to the Union. So she must have broken away from Mexico in 1836.

SARAH. How do you know it was nine years? Can you give me your reference?

ROSE. I think I can find it.

SARAH. All right. Jennie K.?

JENNIE. I can prove Rose's statement. Halleck, page 327, middle paragraph says, "This Northern opposition kept Texas out of the Union for nine years after it secured its independence."

SARAH. That's right. Sarah H.?

SARAH H. On the same page above it says, "the battle of San Jacinto, which gave independence to Texas, was in 1836."

SARAH. That proves it. Anything else? Vasilika?

VASILIKA. Did the United States ever try to claim Texas before?

SARAH. Yes, we claimed it was part of the Louisiana Purchase in 1803, but Spain opposed to [!] this, and when we bought Florida from Spain we gave up our

claim to Texas and Spain gave up her claim to Oregon.

VASILIKA. That's right. What year was the Florida Purchase?

SARAH. 1816, I think.

VASILIKA. That's wrong. It was 1819.

SARAH. Oh, yes, 1819. Any more? Shall I get my mark, Miss H.? Below C? (*No hands.*) C? (*None.*) B? (*None.*) A? (*All hands shoot up.*) A, Miss H.

So she gets A as her mark, given by the consensus of the class, and bid for by the candidate in the order recommended by the Biblical story, "Friend, go up higher." It is astonishing how seldom classes make a misjudgment on the value of a recitation. Incidentally, the purpose of marking the pupils is not to check up on every word they say, but it is a "measure of achievement." They understand this and appreciate it, especially when the opinion is given by their peers. Conversely, by evaluating the work of others they learn to judge more accurately of their own accomplishment, which gradually results in a raising of the whole standard.

Note also how the different pupils have brought out many of the points the teacher herself would have brought to their attention, and how much more desirable it is for them to do so. That particular topic was indeed review and therefore the teacher was able to eliminate herself more than

in most new subjects. Even in advance work, however, the children will bring out much of the information which the teacher would otherwise have to give them, and with much more interest and mutual profit.

Meanwhile we start the new topic, the Mexican War, which it will be recalled was to be taken briefly under four headings:

- I. Causes, Real and Given
- II. Interesting People Connected with It
- III. General Campaigns
- IV. Results

The teacher calls the next card, Ruth F., who it is interesting to note had been in this country from Russia only a little over two years. Marvelous to handle our different language with such ease and fluency in so short a time! So Ruth sets forth the causes thus:

RUTH. Causes of the Mexican War. The real cause was the quarrel over the Texas boundary line. Mexico claimed that the boundary was the Nueces River, (*goes to map*) here, and Texas claimed that it was the Rio Grande, right here. General Polk—I mean President Polk—sent down General Taylor with some soldiers to the quarelling territory to hold it for the United States. The Mexicans didn't like this so they told them to get out, and when they wouldn't they fired upon them and killed some of our men. The President said that shed-

ding American blood on American soil was a cause for war. So we made the war, and this was the immediate cause. Any questions or additions? Dorothy L.?

DOROTHY. I don't think you have the real cause right. I think the real cause was because the South wanted more territory south of the Missouri Compromise line so she could have more slave states and get more power in Congress. They knew the United States was stronger than Mexico and we could beat them, so they made the excuse for war.

RUTH. But it *was* a quarrel about the boundary line.

DOROTHY. Yes, I know, but I think the real cause was the South wanting more territory. The North opposed to [!] it and didn't want the war.

RUTH. Then how did we get into it if the North didn't want it?

DOROTHY. Why, the South was stronger and made the North get into it.

RUTH. Hannah B.?

HANNAH. I think Dorothy is right. There was this boundary line quarrel, but if the South didn't want to make a war with Mexico we could have made a compromise about it the way we did with Canada in the Webster-Ashburton Treaty and England in the Oregon Treaty. The United States didn't want to make a compromise with Mexico because it wanted the war so they could make Mexico give them territory.

(Hannah could always be counted upon to pour oil on troubled waters or shed light in dark

places. She had a very clever and a very level head, and was invaluable for emergencies when cases were getting involved or arguments were developing into the merely reiterative stage. This latter state can largely be avoided by requiring proof of arguments or backing for opinions, tangible if not conclusive, from the contending parties. For debate is worthwhile only in so far as it moves the case forward, not simply back and forth or in circles; and just thinking is not the aim, but thinking straight. The teacher therefore should never hesitate to take a hand at disentangling complications and setting the children on the right path again if some capable pupil does not promptly do so.)

To return to the point:

RUTH. Yes. I think you are right, Hannah. Anything else? Esther?

ESTHER. I can prove Dorothy's statement. She said we made excuse for a war when Mexico shed American blood. In Montgomery, page 252, "To quote General Grant's words, our troops were sent there to 'provoke a fight.' "

RUTH. That's good.

MISS H. Ruth, may I call attention to something similar on the same page? In the footnote, No. 3, we see another famous person saying much the same thing. Who is he and what does he say? Dora?

DORA. Abraham Lincoln. In Congress he made a speech, saying he wanted to know where the exact spot was, and that it looked like it was provoked by armed soldiers sent by our government.

MISS H. Exactly. Here is an interesting point. Do you realize that this is the very first time we have met Abraham Lincoln in our history? I mean in our regular formal history study.

ALL. Oh . . . Yes . . . Isn't that funny. . .

MISS H. All right, Ruth, get your mark.

RUTH. Below C? C? B? (*Almost unanimous.*) A?
B, Miss H.

And she gets a B for the recitation which would have been A if she had traced her real cause back a step farther.

So it goes through the remainder of the topics, dwelling longest on the results, indicating especially the acquisition of new territory in the Mexican Cessions, and thereby leading logically to the new assignment thus:

MISS H. (*at map*). Now, then, we have all this new territory. What do you suppose is going to happen next?

CLASS. Slavery . . . Question of slavery . . . Quarrel between North and South over it . . ., etc.

MISS H. Exactly. It is bound to come, isn't it? Suppose then for the next period's study assignment you examine the Wilmot Proviso. W-i-l-m-o-t P-r-o-v-i-s-o. (*Writes.*) Study its provisions and see how you think it

fits into the Missouri Compromise. Note the outcome. Now, here's an interesting bit of country. What is it?

CLASS. California!

MISS H. I wonder if you know a startling event that occurred here about this time.

CLASS. Gold . . . Discovery of gold . . . gold rush. . .

MISS H. Yes. Tremendously exciting! Find out how it happened. Let us have some of the remarkable stories you can find out about it—the life of the miners, ways of travelling, “the rush,” the result, and how it fits into our big topic. Note that last especially. What is our problem?

CLASS. Expansion and Slavery!

MISS H. All right. We have been expanding now for several class periods. How about the slavery part? Can't you see how that question is bound to come to a head? It does come to a head and has to be settled, for a time at least. If you will study, oh, very carefully, the Compromise of 1850 you will see how Congress tried to satisfy everyone. Notice:

- I. The parties that have to be satisfied—how many—what they want
- II. The different questions involved and how they tried to solve these questions—what was the Omnibus Bill and why was it called by that name
- III. The people who tried to put this Compromise through, and the ones who opposed it.

Do not attempt to take the results. We shall take the results next time. They are long and very important.

For the review topic on which this advance work is built, what do you think we should take?

CLASS. Mexican War!

HANNAH B. Results of the Mexican War, the Mexican Cessions!

MISS H. Hannah is right. The results of the War, not the war itself. Now have you the assignment clearly? Marcia, will you read it, please, slowly?

Marcia, the new secretary, reads it, the class checking their own notes carefully, and with a final word or two of last question and advice the class is dismissed.

What have we accomplished by this kind of recitation?

Certainly there is class activity, with the teacher far in the background but ready to step in at the proper moment.

There is independent power of understanding, research, and interpretation.

By the call-card method every pupil is held responsible for the minimum of the actual class assignment, but with the opportunity for as wide reading and enrichment as she chooses or can assimilate, with the added socialized pleasure of contributing to the class knowledge by a wider study—a practical phase of differentiated assignment that is worth considering.

There is ease of delivery and conduct, the

friendly spirit of give and take, of mutual helpfulness and gratitude for help or correction so desirable to inculcate. It is a momentous accomplishment to give criticism gracefully and receive it gratefully.

We have helped them to look for the life in history, for the movement, the logical development, the growth which is history. Further, we have tried to give them a questioning attitude, to make them find motives behind actions and reasons behind facts, to expect outcomes from incidents, to the end that they, as future citizens, may profit in thought and deed by the examples of history.

In brief, we have tried to have the pupils gain in intelligent understanding, independent power, broader sympathies, and finer ideals of civic living; surely a long step forward in the accomplishment of the aims we have set ourselves to attain.

This is a vastly different matter from the recital of paragraphs, fact by fact, page by page, administration by administration, with its sheer mechanical memorizing, to no end but the accumulation of factual information. Moreover, this enlightening eighth-grade independence is a tremendous gain over the early groundwork of the seventh grade, with its careful plowing and har-

rowing on the part of the teacher but, like all good crops, it is this early cultivation of the soil which makes the fruition possible. For such socialized, mature, vitalized classroom work is not a spontaneous bursting forth in full flower of thought and expression, but is the careful maturing through long guidance and many exercises proving the vitality and the reality of the historical events they are studying. It is the outcome of much dramatic expression on the part of the pupils, engendering the poise, the freedom of movement and action, and the lack of self-consciousness, which make free recitation work not only possible but natural.

For back of all this understanding, this clear thinking on mature history questions, and the live socialized recitation or, as we prefer to call it, expression of meaning, there is in the minds of the pupils the vital feeling of the actuality of the events they are discussing, the sense of reënactment of history which is the essence of drama.

XV

GRAPHIC MAP STUDY, TESTS, AND REVIEWS

We have seen that to be successful in the study and expression of history in classroom recitation the recognition of the fundamental elements of drama—human beings, plot, movement—is necessary; that only with the power to see through the printed words to the living actuality behind them is it possible to get the lively exposition of the subject; and that socialized recitation is the direct outcome of this dynamic teaching through dramatics and visualized narration and study.

The continual aid to this book study and recitation is map work. Many pupils consider this phase of history the autocratic and mischievous creation of a demon—the painful locating of numberless minute spots, arbitrarily named, on an expanse of white or multicolored paper marked by meaningless black lines and caterpillar-like crawlings, with an amazing lack of appreciation shown if the effort happens to be a mere two or three inches out of the way. How can we get our pupils to realize that these flat, lifeless maps are not dead surfaces but are accu-

rate reproductions of the living, pulsing world about them? One graphic way to help them to this is by the use of airplane pictures, such as are frequently published in magazines and newspapers. These bird's-eye views show clearly the terrain in contour, shape, proportions, and landmarks, just as they appear on a map, but with the added photographic feature of showing the objects which occupy the locality. So the children see how a map is really a drawing of the land with its features accurately indicated in their proper places; that the black line running through the map is the representation of the silver stream that wandered through the airplane photograph; that this little spot on the map is the indication of the group of houses and the little church spire showing in the picture; and the mountainous humps in the photograph become little caterpillar markings on the map.

When once this is sensed, maps become alive. The symbols translate themselves into terms of reality. It is no longer the whim of a particularist to insist on exactness of location; it is reasonable to want to place the town where it should be and not pick it up like a cyclone and deposit it a hundred miles away. Likewise it is as natural and as illuminating to refer to the map in read-

ing and talking as to the illustrations of the topic one is considering.

From this conception it is but a step to the appreciation of geography as a vital factor in history. In the first place it supplies the stage setting for the great drama that is taking place, a setting moreover that gives the clue to the situation, much as the scenic artist strives to do in his stage effects. A history set in the Nile valley must be distinct from the one growing out of the Greek peninsula. An island country must develop differently from an inland state, a tropical region from a frigid one. Why did Rome become the mistress of the ancient world, rather than some other Latin settlement? In the beginning, because of her geographic position: on easily defended hills, far enough up the river to be protected from pirates and yet accessible to the sea, she controlled the road to the salt marshes desired by the other cities, and she commanded the easiest north-south passage of the river because of an island in its bed where she was located.

Geography affects the character of a people, their life, their conduct, their occupations, and their problems.

Natural boundaries, or the lack of them, play their part in the life of a nation. Poland's tragic

history is largely due to the fact that she has no natural boundaries, nor has Belgium. Position is another determining factor. Position has been Ireland's story. There would probably have been no "Roman Question" if the Papal States had been in the "boot" of Italy instead of running across the "leg." Waters—or their lack—are vital elements to be considered: witness the ancient rights of exploring nations to claim lands washed by rivers or oceans. Russia's desire for "windows on the sea" has been, and still is, guiding her policies. Poland has regained her long-lost access to the sea through the "Polish Corridor." When water passages do not exist they are sometimes made: Suez, Panama, Kiel canals—then more history is made through their possession. Holland, on the other hand, grimly fights her waters to prevent their encroachment.

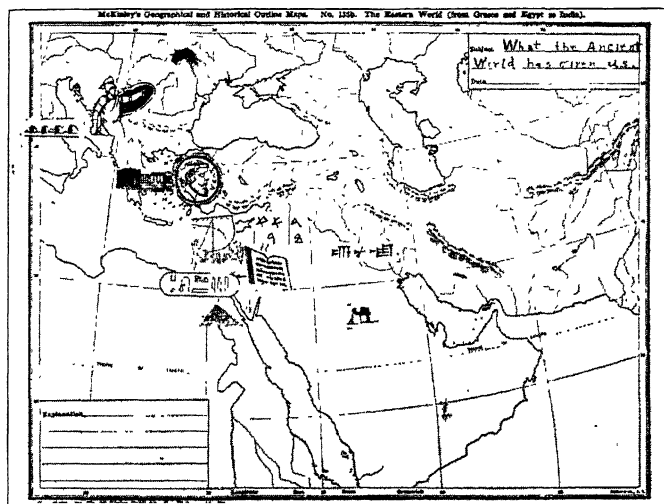
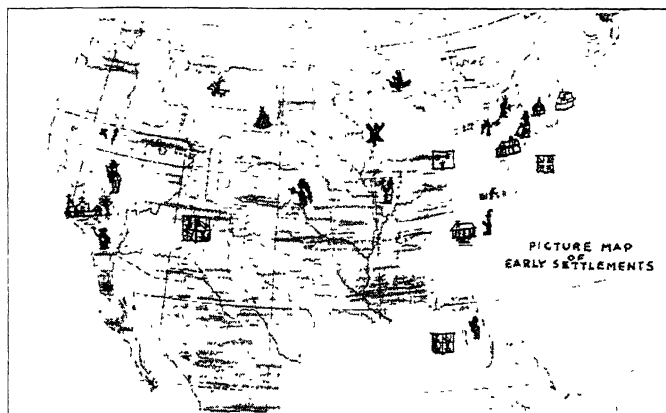
In wars geography is insistent, both in their causes and in their conduct. In the Revolution the possession of New York State was of the utmost desirability to both sides because of its shape; triangular, with the point on the coast and the St. Lawrence and the Great Lakes along its back, thus forming a wedge between the New England and Southern States. In the Civil War the Shenandoah formed a natural back path between the two capitals of the warring factions.

In the French and Indian War, the Revolution, and the War of 1812 Lake Champlain has been conspicuous as an important road to Canada.

So many problems have a geographic basis: the slavery, the tariff, the Japanese questions in our own history, because they are fundamentally occupational or locational. The problem of the possession of Alsace and Lorraine is both occupational, that is, economic, as well as locational. The division of West Virginia from Virginia is the result of geographic distinctions: the western section being mountainous and mining in its interests, employing white labor; the rest of the state being plain and agricultural, using slave labor. When the crisis came Virginia's sympathies were with the South; West Virginia, having no economic interests in that direction, stood by the Union.

Much of history, then, can be read from geography. The children become fascinated by the stories maps tell. They enjoy translating them into words and into pictures. So it is but a step to the making of animated maps, which are maps with pictured objects superimposed upon them, and other illustrative matter.

This idea of illuminating maps is not a modern creation. In fact it is but a revival of the custom of the ancient cartographers, who delighted in



ANIMATED MAPS

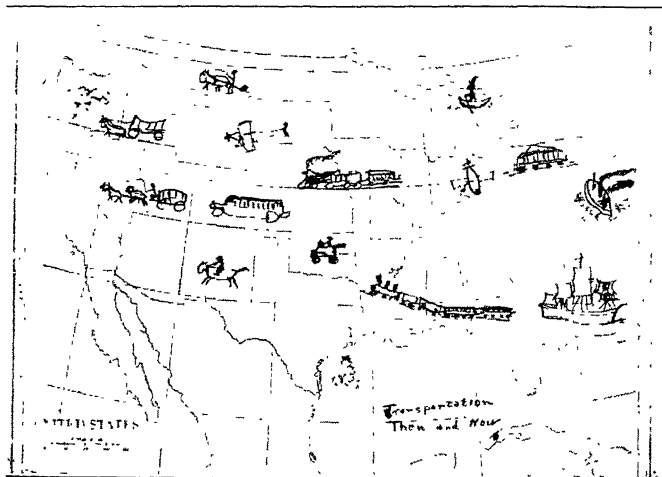
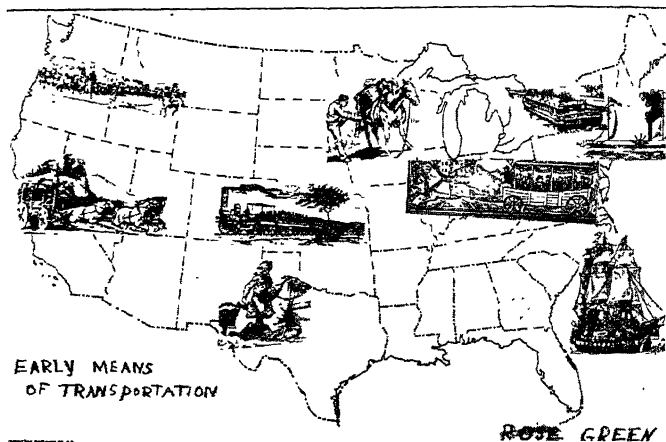
placing artistic representations upon their maps. In unexplored regions they drew pictures of Indians and other primitive human beings, strange beasts and mythical animals, extraordinary trees and impossible products. The waters abounded in delightful fat dolphins, terrifying sea serpents spouting fire, venerable Neptunes with tridents, and seductive mermaids and sirens. The winds, personified as puffy-cheeked old men or cherubs, blew picturesquely from all directions, with what should have been the neutralizing effect of the doldrums.

In the last few years animated or illustrated mapmaking has again become popular. We find examples of it in the exposition of the events concerning old cities—legendary, literary, or historical—by means of drawings, quotations, statements, verses accurately placed on the appropriate spot. Perhaps an interesting section of country is thus illuminated, showing in graphic detail the occurrences of some great occasion; or a spread of events may be indicated over a whole continent.

So too today we find the children delighting in the making of animated maps of their own. The accompanying illustrations are photographs of work done by the children themselves, either singly or in groups of two or three.

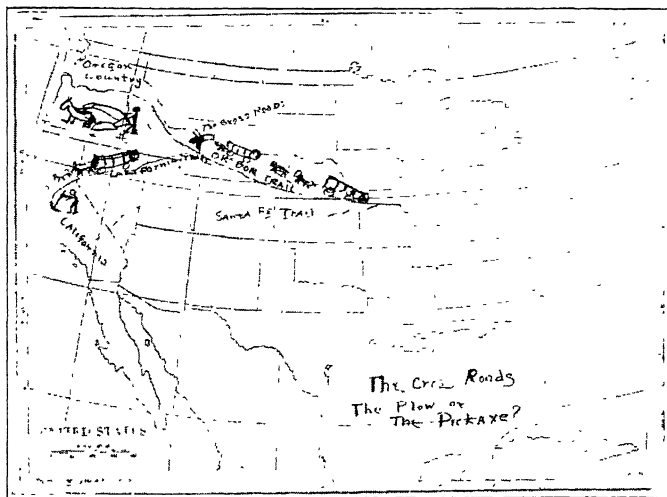
The picture map of Early Settlements (page 345) is a good example of the possibilities of this type of expression. The three nations are indicated by the heraldic shields, English, French, and Spanish. This is further emphasized by the coloring, which does not show in the photograph: blue, as explained by the authors, typifying the cool temperament of the English, red the warmer nature of the French, and orange the glowing personality of the Spanish. The reasons for settlement are suggested appropriately, home-making, conquest, missionary zeal, fur-trapping, and other intimations, the Hudson Bay contribution not being overlooked with its two little seals on a cake of ice.

The illustrations on this first example are drawings, crude but adequate. The second photograph shows another adaptation of the same idea, that of cut-outs pasted on to the map. This is satisfactory, if caution is exercised against enthusiasm causing destruction of good books. Legitimately garnered the pictures give a clear result. By such means this ninth-grade boy shows us (page 345) *What the Ancient World Has Given Us*: the pyramid and hieroglyphics from Egypt, cuneiform writing from Mesopotamia, the alphabet and the ship from Phoenicia, the Bible from Palestine, coinage from Lydia, classical art from



ANIMATED MAPS

Greece, the adaptation of the arch and massive engineering and empire-building from Rome. This same cut-out idea is used on the map showing Early Means of Transportation, while the boy who worked out Transportation Then and Now resorted to pen and ink. (See opposite.)



ANIMATED MAP

The Cross Roads—the Plow or the Pickaxe? was inspired by the moving picture *The Covered Wagon* and is a combination of animated map and cartoon, the latter a phase which we shall take more in detail later. These examples, and

others that we shall see, show the graphic possibilities there are in map work, both in interpretation and in creation. The growing map, for instance, is a helpful production for certain topics, such as territorial acquisition in the United States where the children keep coloring in the new territories as they are acquired. One child used an adaptation of this method. She cut her outline map up into its several pieces and pasted them, in proper locational and chronological sequence, on to a dark cardboard background on the principle of the jigsaw puzzle.

Again, the spread of slavery can be shown by the growing map, one girl exemplifying this by using the cartoon idea. She says, "Watch the ink spot grow!" and has depicted an ink bottle, entitled "Dutch ship of nineteen slaves in 1619," upset in the margin of her map, with the ink spreading and spreading from the original slave states farther and farther west and north, each place as it is opened to slavery marked correctly as to time and means.

The conception and execution of these maps we have been examining are evidences of the learning on the part of their authors that has come from the graphic presentation of history. For we do not really teach unless the pupils learn—witness the definition of the word teach-

ing as the communication of knowledge, the implication being that the learner receives the knowledge so given. The only means we have of knowing that the knowledge we have disseminated has been received—in a word, that we have really taught—is through some tangible demonstration to that effect by the learner.

The only proofs of learning that the old-type school knew were the recitation and the test. The former—literally a *re-citation*—was a giving back, as nearly as possible verbatim, of the pages of the textbook, and the latter was the testing—consistently enough—of this verbal learning. Today we use the same means, recitation and testing, but their meaning has widened to include other phases of learning than mere information. This broader range was seen above in the socialized recitation conducted by the eighth grade, where we found not only the acquisition of information demonstrated, but the manifestation of understandings, skills, and powers. If our teachings insist upon these wider learnings our testing should, in all justice, take cognizance of them. That is, the probing for informational knowledge should not be the only type of test. We should, in some way, formulate other tests which prove the understandings, the powers, and the skills of the learner.

Let us examine sample tests of different kinds, keeping in mind the object in each case.

The information test:

From every unit of work studied and every problem solved there should be a residuum of information retained when less important points have dropped away into the limbo of unnecessary matter. It is this residue that should be stressed for testing, and this is a legitimate and essentially important phase of history learning. As we have said before, it is impossible to discuss the meanings of history without a knowledge of its facts; therefore, since facts are the tools of history, they must be kept ready for use, and a frequent checkup on their readiness is a reasonable demand that pupils can understand. The quickest, most economical, and fairest way to test this factual knowledge is by the objective test.

Here is an objective test covering the period of Jackson's administration and the Panic of 1837:

I. Complete the following statements by filling in the blanks with the correct word or words:

1. The giving of offices to the friends of the political winner instead of by merit and fitness for office was known as

2. The setting aside of a federal law by a state law was called

3. The North wanted a tariff, in order to

4. The South wanted a tariff, because

5. Speculation in Western lands was made easy by (1) and (2)

6. As a result of the Panic of 1837 the United States government adopted the system to keep reserve funds under control.

II. Define:

"Pet Banks."

"Specie Circular."

Clay's Compromise Tariff.

III. For what were the following people noted?

Calhoun.

Webster.

William Lloyd Garrison.

The above was a test of purely factual information. In the testing for *understandings* we want more than the automatic response to a stimulus. We require the pupil so to use factual matter that his comprehension of its significance is shown. The question—if properly worded—calling for the essay type answer is good in this case. For example, in covering the period

referred to in the test above the following may be demanded:

Show why Jackson's administration is sometimes called the "reign of Andrew Jackson."

The answer to such a question means the summoning of facts in *relationship*, not the mere listing of items or defining of terms, and thus involves the reasoning process.

However, understandings can be tested otherwise than by essays. The animated maps that we saw certainly showed understandings, e.g., the early settlements and the one that we described about the spread of slavery. Again, the following is a question that tests understandings, that is, that requires the *use of knowledge*:

If you had been an emigrant to the West in 1850, by what method would you have travelled in each of the following cases:

From Boston to Michigan?

From New York City to Missouri?

From Baltimore to Indiana?

From Kentucky to Oregon?

From New Orleans to Kansas?

You may work with open maps in answering this question.

This question involves the comprehension of methods of transportation in operation at the

time, their extent, and their suitability, with a proper application of them to the situations as given. This could well be tested on a blank map, by having each journey represented by a different colored line, with the means of conveyance lettered in, or drawn in if the pupil feels so inclined.

We see, then, that testing does not have to be done through the stereotyped means of the written or spoken word. There are other graphic manifestations of understandings which we are going to note as we come to them.

In testing for these understandings we have also tested a certain amount of power, the power of organization. This was especially true in the case of the "reign of Andrew Jackson." The children had to organize their material in order to prove their point. Below is another method of testing the power to organize and assemble, this piece of work coming from a seventh-grade pupil, in response to the demand:

Make a chart of the thirteen original colonies in the order of their settlement, showing when they came, who they were, where they first settled, their government, and anything else you think important. You may use your books freely.

This is one of the answers (in part):

COLONY	DATE	FIRST SETTLEMENT	PEOPLE	GOVERNMENT	INTERESTING EVENT
Virginia	1607	Jamestown	English	House of Burgesses	First Assembly
Plymouth	1620	Plymouth	Pilgrims English	Town Meeting	Mayflower Compact
Mass. Bay	1630	Boston, etc.	Puritan, English	General Court	First Schools
New York	1623	Ft. Orange	Dutch	No Self-government	Buying Manhattan from Indians, \$24

Besides the power to organize materials already familiar, there should be tested the ability of the pupil to get new materials for himself, which is the basis of independent study. In connection with the desire to prove this skill in the use of books and materials this question was asked in the latter part of the seventh-grade year:

Why was the possession of the Northwest Territory one of the binding forces of the thirteen states during the Critical Period? Tell the *steps* you would take in solving this problem. Do not really solve the problem at this time.

This is the answer of one pupil as written:

I used three books, Halleck (*History of Our Country*), West and West (*Story of Our Country*), and Gordy

(*History of the United States*). First I looked in the index of my books for the pages. I looked first in the N's for Northwest Territory and found all these pages—

Halleck, pages 217-219; West and West, pages 214-220; Gordy, pages 171, 188-189.

I needed a map to know where the Northwest Territory was so I found a map in every book, Halleck, page 218; West and West, page 219; Gordy, page 171.

Next I remembered that it was George Rogers Clark who captured the Northwest Territory in the Revolution, because we had a play "One Way to Capture a Fort," so I looked in the G's for George Rogers Clark but it wasn't there so I looked in the C's and there it was—Halleck, page 205; West and West, pages 182-183; Gordy, pages 169-172.

So then I had these things—maps, old materials, new materials, and from these I could get the answer to the problem.

Some of the "tests," it will be noted, would not be called so under the old conception of the term. They take the form of study work or reviews. Yet is that not testing the pupil's ability just as truly as the formal "examination"? Moreover, is it not as important to prove that the child can work thoughtfully and independently as it is to check up on his memorizing of facts? It must always be remembered, however, that a knowledge of the facts is absolutely necessary. One cannot talk history without the facts, one cannot

organize, one cannot reason, one cannot solve problems past or present without them. Therefore, in order that our pupils may retain these facts, these tools of their trade, ready for use, we must have constant review and constant drill.

Even in these less attractive phases of our teaching, the review and the drill, the subject should keep its life. It should not get mechanical, a mere five-finger exercise. That very mechanism defeats its own end. The mind hastens to drop its burden through sheer disgust. Whereas, if the old subject matter is given a fresh outlook, glanced at from a new angle, the facts will be reimpresed upon the mind by this very freshness and will tend to be remembered because of the continued pleasantness of the several relations which the learner has had with them. There is such a different attitude between "Oh, bother, the same old stuff!" and "Hullo, isn't this nice to see you again!" and the attitude is important to the memory.

Why is it that the French are the best cooks in the world? It is because they know the secret of sauces and seasonings. They do not serve up slices of cold roast meat *ad infinitum*, which get drier and drier as the week progresses, until leather would be a tender tidbit in comparison. That process lacks imagination. No. They mince

it and stir up a little sauce with wine or other savory beverages, set the whole daintily on golden brown toast, garnish it with thin slices of lemon, sprays of cress, and a courtly bow—and, *voilà!* The next day the meat is diced and served *en casserole* with mushrooms and truffles and other gifts of the gods and transports the diner to Lucullus' heaven. On the third day it appears as a *ragoût*, which we translate as "stew" but which bears no more resemblance to its plebeian cousin than chalk does to cheese. All these are dishes fit for a king, and yet each and every one is merely the old Sunday roast with a difference, but what a difference! And what a difference that difference makes!

So too with the continual rehashing of previous topics. In review use the old materials in a new way. If in the first approach the unit was studied horizontally, take the reconsideration longitudinally, or reverse the order of procedure. This lends variety and retains the interest; but more than this, in looking back over a period of work the pupils should be able to see the old matters in the new light that has been cast upon them by later events. Thus the first impression is emphasized, not only by the repetition but by the new alignment.

There are many ways of getting a new view

for review. Comparison and contrast is an effective method. Take the early settlements in the New World: for what reason did most of the French come? Fur trading. The Spanish? Gold. The English? Freedom—religious, personal, or political. Which is the most lasting reason? Desire for freedom. Why? The people bring their families with them to share the freedom. Also, if they go back they lose the freedom they came for, but those who come for gold or furs want to go back to the Old World to enjoy the profits they have made. So, in working out this contrasting plan, the pupils get the forward look—the bases for future situations—as well as the backward look of review. This idea of making analogies is indeed always an excellent one and is one of the ways we can bring home to the pupils the lessons of the past in the workings of the present; for instance, comparing the causes and results of the panics of 1837, 1873, 1893, and now 1920 and 1929.

The working out of topical outlines by individuals, groups, or class, is a profitable source of review. This one, reexamining the post-reconstruction era under the new problem question, “Why is the period after the Civil War called the period of Great Western Development?” is a group contribution from an eighth grade.

THE PERIOD OF GREAT WESTERN DEVELOPMENT

- I. Increased emigration—due to
 1. Easier transportation and communication
 - a. Transcontinental railroad
 - (1) Increased commerce
 - (2) Opened trade with the Orient
 - (3) Reduced costs
 - (4) Bound nation closer
 - b. Steamship
 - c. Telegraph and telephone
 2. Ability to get cheap, fertile lands
 - a. Homestead Act
 - b. Richness and ease of cultivation of prairies
 3. Improvement of
 - a. Farming implements
 - b. Poor lands
 - (1) Irrigation
 - (2) Drainage
 4. Great number of veterans of the Civil War
 5. Increased foreign immigration
 6. Subjection of the Indians
 - a. Indian reservations
 - b. Dawes Act
- II. Forest Reservations

Leading to conservation of resources
- III. Results
 1. Increased wealth of individuals
 2. Increased wealth and importance of nation

By thus summarizing the period in orderly ar-

rangement the group, through discussion and reasoning and judgment, have been fixing the facts which they have previously studied in other connections—best of all not in an isolated way but in relationship with each other and with the whole. In fact, summarizing in topical outline is one of the clearest ways of showing the logical growth of a subject; it organizes the pupils' knowledge; and it reduces it to a practical compass, giving them that essential residue of knowledge that should remain after the study of every unit of work.

Another pleasurable form of review is biographical reading. Franklin, for example, was so closely identified with the events of his time, and his time was so full and so long, that many and important facts are recalled by the study and reading of his life. So too with Jefferson and Jackson and Lincoln, Roosevelt, Wilson, and Taft, the personal element always enhancing the interest in the familiar situation.

Then there are games that can be played. The teacher—better still, a pupil—gives a list of twenty biographical phrases, such as we suggested in the chapter on biography, the class quickly writing the proper person associated, the one with the highest score being the winner. This may be reversed, the person given and the

phrase attached. This combination may be turned into a history match, on the principle of a spelling match, with the failures sitting. As a better variant of this latter game, which need not be confined to the biographical phrases but may include any brief question-and-answer combination, the pupils can pass on the questions in an endless chain. For instance, the Revolution is being reviewed. The teacher announces the holding of the game the day before and tells each pupil to be prepared with three questions each, giving model questions for their guidance. At the appointed time the captains choose their sides and they line up. The teacher starts the ball-rolling with the first question, "Where did Washington take command of the Continental army?" The first pupil answers correctly and has the privilege of asking the next question of his opponent, the correct respondent each time asking the next question.

What has this done? It has put the entire burden of the game on the children. They have gone over the ground from the point of view of both question and answer, and it increases their desire to answer correctly because they are so anxious to ask the questions. The questions, by the way, are safer if written and retained by the pupils, as in the excitement the wording some-

times slips their minds and holds up the machinery. The duplication of questions can be largely avoided if the pupils are required to take their three from the beginning, middle, and latter part of the period that is being studied and to check them off if asked. It should be made clear to them, however, that several questions may have the same answer, yet may legitimately be asked: "What battle was the turning point of the war?" "Where was Borgoyne defeated?" "In what battle did Benedict Arnold turn defeat into victory?" all are answered by the word "Saratoga."

Simple questions, many of them, speed and attention, brief answers, and much skipping about are the contributing factors to the success of this type of review—a popular one and helpful in covering a large amount of ground rapidly.

A few dates may well be included in this game. This suggests a drill device for that eternal bugbear of history, the fixing of the dates necessary for pinning down facts in historic time. This device is the use of the clock face. A square, some eighteen inches in width, or a circle of the same diameter, of blackboard-treated cardboard, with a movable clock hand inserted in the proper manner, serves as the equipment. White cardboard will do, but it is not so economical in the

long run, for it cannot be erased as can the blackboard type. On this face in chalk dates may be arranged on the plan of hour numerals, and the hand, preferably whitened against the black background, then can be turned to the various dates and the "time" identified.

These dates can be any general ones of a term's work, or may include those of a specific unit of work, such as the dates of the principal events leading to the Revolution, or to the Civil War, the settlement of the main colonies, or the time of the important explorations.

The drill may be handled in various ways, which will readily come to mind. The teacher or pupil can point the hand to a date, the identifying event being given by another pupil; or an event may be given and the pupil turn the hand to the correct date. During the development or discussion of a topic the clock hand may be kept at the proper time. It can be used to test rapidly by jumping the hand around. This device however, whatever its use, should be only for the necessary dates. For only those which are key dates should be drilled on. Other points of time should be built around those key dates by force of reason and understanding, not by force of memory.

As another way of review the classroom "radio" is valuable, as we have already noted, whether

it be the immediate revision of a previous day's lesson, the recalling of a single topic, or in the longer view of a whole unit's work. It can well be used in conjunction with the topical outline revision as suggested above, the broadcaster amplifying the outline as worked out by class or individuals. This radio idea is such a helpful one in this matter of checking back over past material that it should not be neglected in this capacity.

The classroom plays are a continual source of review, both by keeping the facts in mind through frequent performance and by stimulating the listeners and the actors to inquire about points to which it has reference. For instance, in "Webster's Defence," the play we suggested as suitable for seventh- or eighth-grade work, there are allusions to the Articles of Confederation and the Constitution and to situations that occurred under their governments. With the interest excited by the play it is natural for the pupils to inquire more fully as to just what those situations were and how they were possible, and so they look back at those documents with a fresh curiosity, not only with the eye of the times but in the light of events that had transpired since their creation, thus illuminating both periods and strengthening their understanding of each.

So we find that even tests, reviews, and drills should not be lifeless, mechanical, routine exercises, but alive, varied, interesting, reasonable. They should clinch the subject matter, not by demanding memoric feats, but by utilizing the impression of its vitality and reality. Thus these necessary techniques will not be in opposition to, but a natural accompaniment of, graphic history teaching.

XVI

MANUAL REACTIONS TO DRAMATIC PRESENTATION

What are we going to get from this dramatic presentation in all its phases that we have been discussing at such length? Are we going to get reactions which will carry over into independent thought and action? Are we going to find our pupils carrying out for themselves and by themselves, as individuals or groups, ideas inaugurated by our classroom exercises so stimulating to their interest that they wish to instigate for themselves further or similar or even totally different investigations or experiments? We must, or our process has been largely a failure; for it is the reactions that count. Mere passive acceptance of learning is of negative value. Activity, purposeful activity, is the measure of its worth. Our teaching, then, must inspire activity or it has fallen short of its ultimate aim.

Reaction is an individual thing, not a class exercise, and varies greatly according to personal inclination, ability, and interest. It is important to note that there are activities of the consumer variety as well as of the creative type. The child who reads biography avidly or who

collects pictures appropriate to the subject or who conducts research on some specific topic is just as active as the one who draws a picture or writes a play. Both kinds of activities are responses to the stimulus that comes from mind vibrating to matter. One finds expression in creative outlet, the other in acquisitive intake. Both should be recognized as legitimate and worth while, both should be allowed to exercise their natural tendency.

Up to a very recent time we have thought of all children as consumers—except in composition, so called, and drawing and music, where we tried to make them all creators. Now we are realizing that there are and should be both kinds of aptitudes, and we are teaching appreciations in the arts and creative expression in the sciences and social studies. To the surprise of both teachers and pupils we are discovering that there are many more able to express themselves creatively than we had imagined, and who take joy in so doing, with gratifying results.

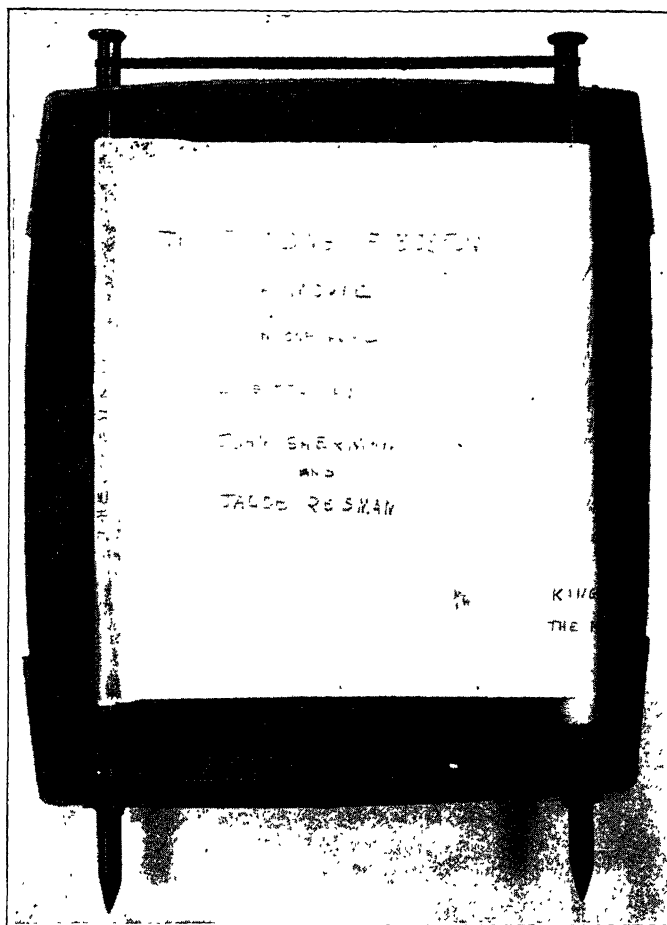
So we find reactions of all sorts manifesting themselves in response to our dramatic presentations of history. The plays are the most prolific source of project work. We find the children studying the problem of the production; bringing in materials as properties or for illustrative

purposes; making objects for its use, such as banners, headdresses, signs; carrying on research for the investigation of correct manners, customs, designs, or articles. All this in the mere production. Out of the subject matter come questions and problems leading to more questions and problems. From the play, "Webster's Defence," as we have suggested, comes the desire to search the Constitution to uphold or to refute Webster's attitude. Some one else wants to read his Reply to Hayne in the original. Two or three biographies of Webster appear in class. Two pupils collaborate on an original one-act play on an incident in his boyhood. A discussion arises concerning the relative powers of oratory and the press, with the possibility of a revival of the influence of the former by means of the radio. These are points arising out of the current play, but its influence does not stop there. Other plays will be brought into class concerning new phases of the work, either with the request that they be played by the class, or with the information that they are already in the production stage, having been practised outside of class on the pupils' own initiative. Once having learned how to write plays they will bring in dramatized versions of all sorts of incidents which have appealed to them as having possibilities, sometimes finding

them in most unexpected situations, as we have seen.

Then there are other dramatic versions than the spoken or written drama, which the children create. Here is a movie "The Founding of Boston," as "directed" by two boys. The "reel" is a long strip of paper, on which six incidents are drawn, wound on two stout sticks (knitting needles in this case!) piercing a cardboard box in which the reel is placed. The turning of the sticks winds the succeeding pictures into view and gives a complete story. The winding is facilitated by placing a stretched elastic band over both sticks. The illustrations on pages 372 and 374 show this movie, its set-up and execution.

This movie idea has several possibilities. It is made in the newspaper comic strip manner of telling a continuous story. In fact some newspapers have themselves applied this method to the very subject of history and run a strip every day, thus covering a whole history or a local period. The children can collect these and, either fastening them together or pasting them on a long and more durable paper, can set them up on a reel for their own edification or for exhibiting them to their classmates or others. Following the trend of the times these movies can be turned into "talkies" by the introduction of lec-

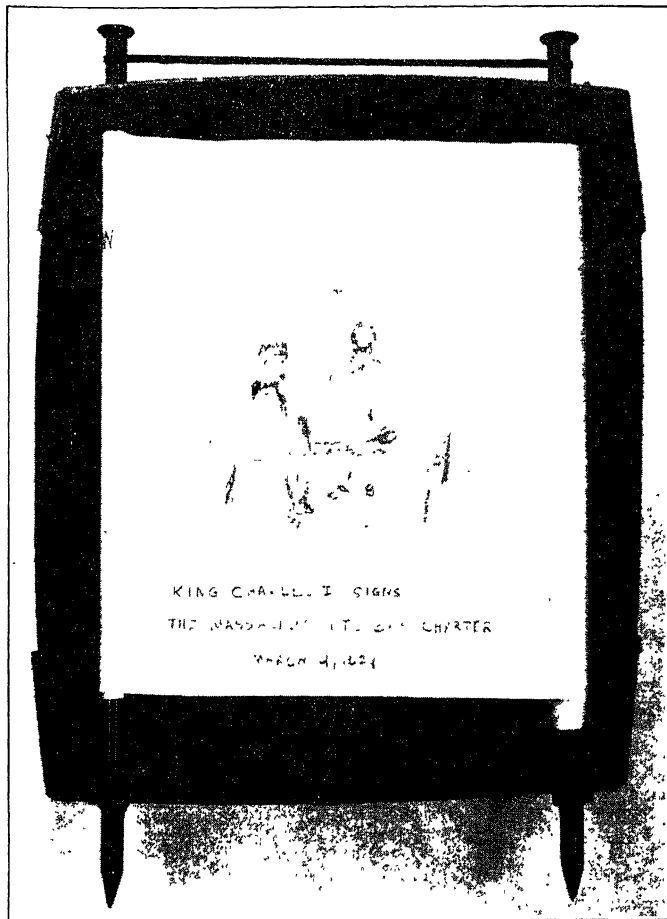


MOVING PICTURES

tures by the showman or, better still, dialogue presumably emanating from the pictured characters. The younger children get great fun and much knowledge out of this adaptation.

There are many other graphic reactions to our teaching, which, it should be emphasized, are the very best tests of learning because they are spontaneous and unstereotyped, arising from the child's own genuine interest and not because they are required.

One of the best pedagogical devices and most expressive reactions is the cartoon. The cartoon is, in our case, an historical event or movement rendered symbolically, pictured rather than written. It is the embodiment of the idea of the subject translated into another medium. Some one has said, "Psychologically, the preparation of a cartoon is a method of learning, and the finished cartoon is an excellent test of the validity or the falsity of the learning." An examination of the accompanying cartoons, culled from many made by seventh- and eighth-grade pupils, will uphold that statement. Without the proper understanding of the incident or situation the idea cannot carry over into the new medium accurately. Conversely, the graphic representation of the meaning of the event fixes that knowledge in the mind of the cartoonist forever. The tariff question be-



MOVING PICTURES

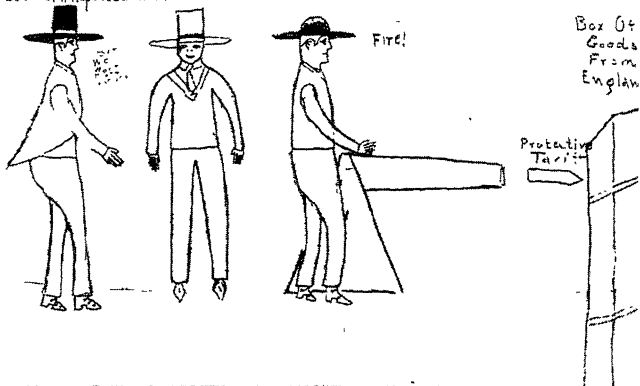
tween the North and the South must have been clear to the creator of *Protecting Our Home Industries*¹ and *A Question of Prices*¹ before he could make it so clearly evident to us who see his personified idea of it, and certainly it must continue to be a vital reality to him and not a deadly dull jumble of phrases in a book, forgotten if ever learned. The *Missouri Compromise*² is a favorite subject for cartooning, and is a good topic to take for teaching this method of graphic representation. For it should be noted that children have to be shown the principles of cartoon-making. It is not an instinctive faculty. Once having caught the idea, however, many of them delight in exercising it, and often show real originality of conception and cleverness of execution.

The suggestions for cartoon-making come in various ways, sometimes carefully thought out and at other times springing into being through the catching of a word or phrase. The *Critical Period*³ carried an obvious suggestion to its author. The clocks⁴ without doubt were prompted by John Adams' remark on Rhode Island's ratification of the Constitution, "Now the thirteen clocks all strike together." It will be seen on examination that the author has cleverly indi-

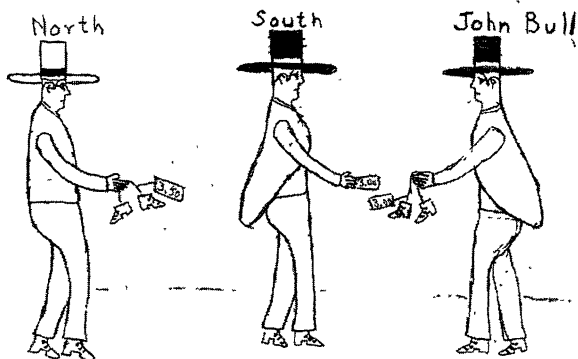
¹Page 376²Page 378³Page 378⁴Page 380

Protecting Our Home Industries-- Jules Jacobs

House of Representatives
Southern Representation



A Question Of Prices--- Jules Jacobs



cated the order of ratification by the hour each state "strikes" in the left-hand group.

The next two illustrations are combinations of animated maps and cartoons. The one on the Monroe Doctrine¹ is worthy of study, for it shows not only the doctrine itself but the causes for its promulgation. The Siege of Boston² is an amusing conception. Surely the insult added to the injury heaped upon the eminent military governor of Massachusetts would be the designation "captain!" Clay's American System³ is almost diagrammatic in its plan, and is a simple and direct exposition of a topic even college students seem to have difficulty in mastering.

Another thing that can be graphically represented is the sequence of events or the time line. The simplest time line is that shown by the illustration Then and Now.⁴ This idea works out well in showing the evolution of homes, of costumes, of implements of any kind, such as farming tools or any kind of machinery, or of book-making. The Animated Dates⁵ follows the time line scheme. All of these particular sequences could be just as well worked on the "movie" plan.

The growing map that we spoke of a while back is a time-line creation, of which Population

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²Page 382

³Page 385

⁴Page 386

⁵Page 387

Marches Westward¹ is another example. The Four Leaf Clover,² presumably bringing good luck to the English colonies, fixes the colonial wars. Two seventh-grade girls worked out the really clever cartoon time line of The Golden Fruit of Independence,³ which will repay study. The anagram in the Liberty Bell⁴ was a group contribution. Also the result of group work are the two illustrations⁵ of steps leading to the Constitution, taken from different points of view, both worth preserving, as is the invaluable Wedge⁶ between the North and the South made by a brilliant eighth-grade girl, suggested by a chance word of the teacher.

These ideas, as is easily seen, come from everywhere or anywhere, a picture, a passing thought, an illuminative phrase, another cartoon, or out of sheer hard, logical thinking. Cartoons are marvelous clarifiers of thinking and fixers of facts and their relationships, not only for their creators but for the other members of the class who share the benefit of these graphic presentations.

The working out of posters appeals to some children, those being a feature so familiar to them. The purpose of the poster is to adver-

¹Page 394

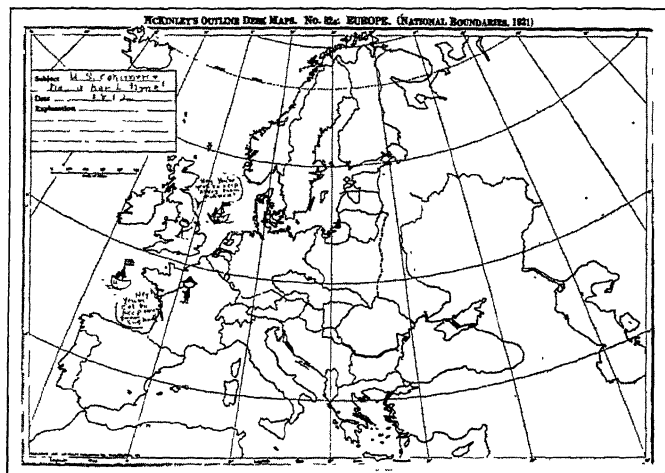
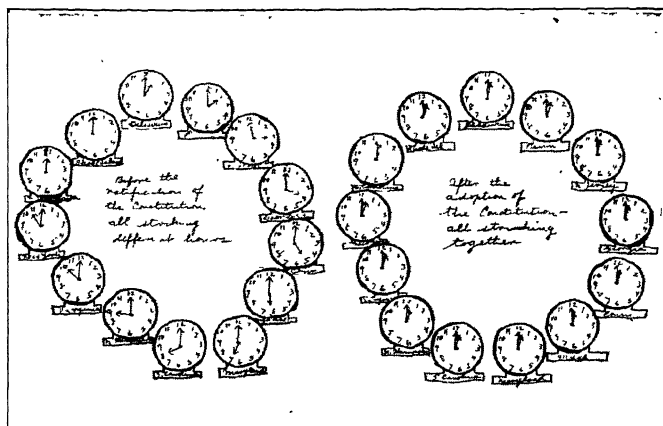
²Page 388

³Page 389

⁴Page 390

⁵Pages 391, 392

⁶Page 393

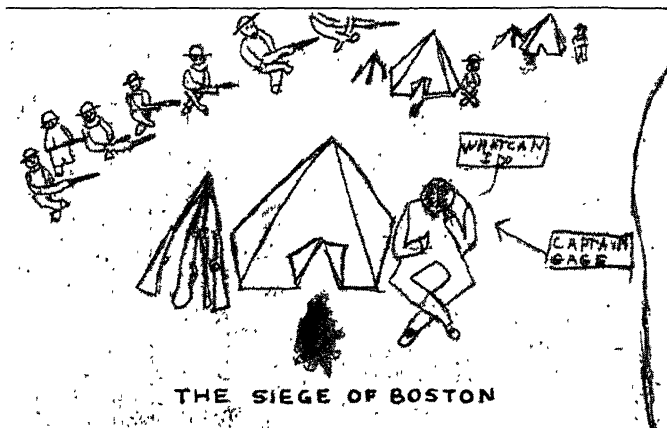
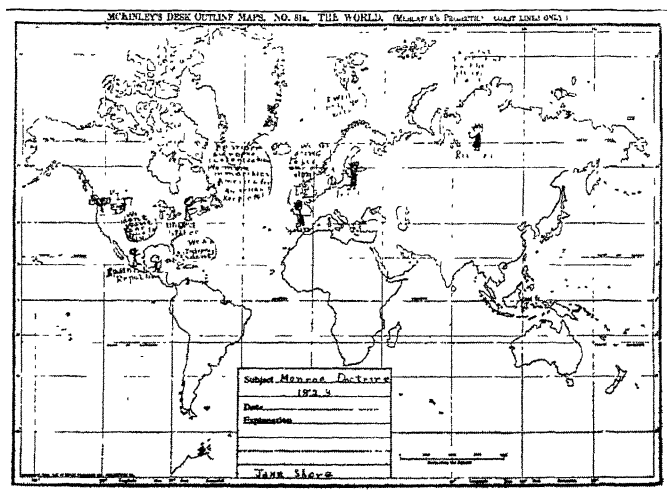


CARTOONS

tise a project by making a striking appeal to the imagination through the eye. The value of this poster work in history is the proof it gives of how real the episodes seem to the children, that they feel the appeal as strongly as they do some incident in their own daily lives. These examples are all original sketches, but the cut-out design is effective for those pupils who are too shy to exploit their own talents. It is the application of the subject and the slogan that make the point. The objects of the illustration should be clear, bold, obvious, and striking; the slogan brief and forceful. (See illustrations pages 394-396.)

There are, of course, ordinary illustrations of events which are simply meant to depict the scene without any thought of interpreting its inner meaning. Sometimes these are obviously copies of pictures; but more often, and more valuably, they are original in thought and, certainly, in execution. It is interesting to see that it is the purely illustrative idea that the lower grades usually work on. Yet that but emphasizes the point we have continually made, that history for these grades is incidental rather than causative in its treatment, not from an arbitrary motive but from a psychological one.

The first two examples are from a third grade. There is no doubt but that the Pilgrims are in



New England¹ and well primed against attack. Is the intrepid guardsman in the lower picture the doughty Myles Standish? If so, how did Priscilla resist him! And in the Columbus depiction,² if the young Christopher's desk is anachronistic and the crossed sword and modernistic gun somewhat Damoclean in their arrangement, these slight defects are surely atoned for by the realistic wave and sky effects! Very well, but let the scoffers attempt those subjects for themselves and see if they can get the story across in as vivid a fashion so economically.

The second Columbus³ shows distinct influences of the newspaper comic strip, not in its intent but in its manner of execution. Again there is economy of detail, and what could be more regal than Queen Isabella, with her blazing jewels in full evidence!

In connection with pictures, vast amounts of illustrative material pertinent to the subject of the moment will be brought into class, garnered from every conceivable source: rotogravure sections, advertisements, pamphlets, postal cards, and even—if the teacher does not guard against it strictly—from books of school, home, and library. These contributions, of all shapes, sizes,

¹Page 398

²Page 399

³Page 400

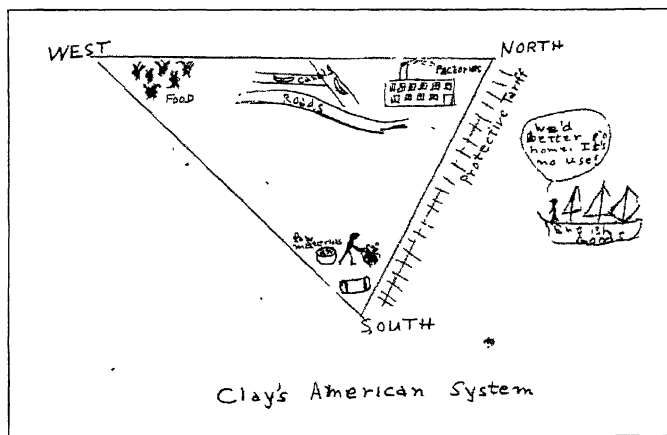
and kinds may not have the decorative qualities of the teacher's own carefully culled collection, but they are worth much more pedagogically, if not artistically, because they are the children's own, discovered with their own newly opened and eager eyes, borne in on their wings of desire and triumph, and are, therefore, bound to make a vastly deeper impression on themselves and on their mates.

Illustrations may not always take the form of pen, pencil, or crayon work. Objects are sometimes reproduced in three dimensions. One brilliant seventh-grade boy modelled a beautiful Indian head from a piece of wax candle. He, however, was an artist, now studying professionally. We can hardly expect of our children that they sculpture anatomically correct figures. They will, nevertheless, make excellent attempts at models. The photograph at page 397 shows three articles made by ninth-grade children from soap. This same class in ancient history made clay tablets with cuneiform inscriptions in imitation of the Sumerian and Assyrian records.

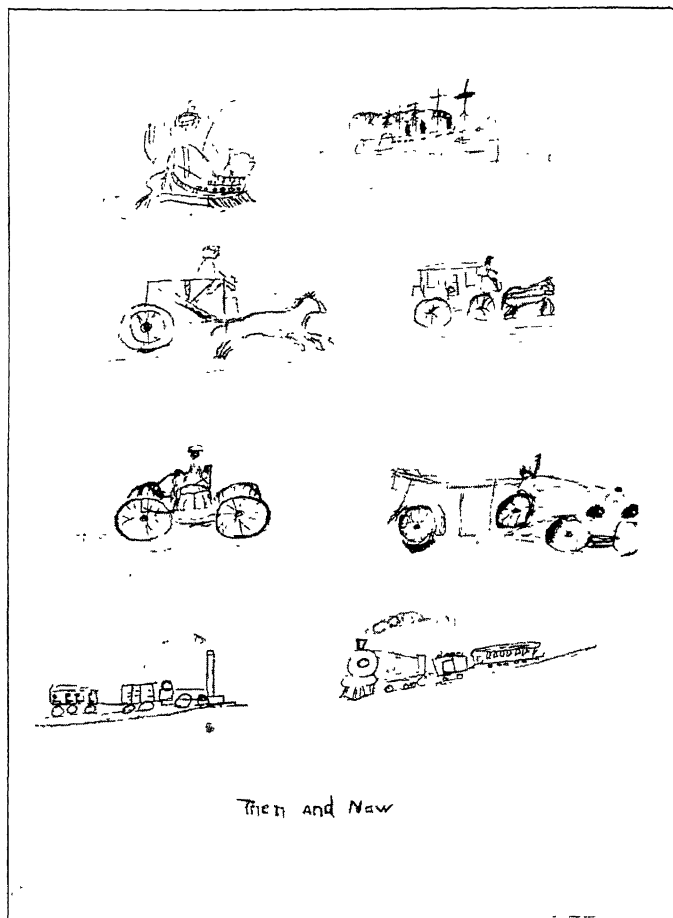
In fact the possibilities of this manual form of graphic historic reaction are almost limitless. It should again be noted that these activities are not assigned work but are purely voluntary. The principles of the several vehicles of expression

are taught. Models are shown either of adult creation or the work of other pupils, suggestions made as to ways, means, and improvements; and encouragement is given in all directions and for any possible attempt. The value, however, of these projects is in their spontaneity and in the opportunity they give as outlets for individual interests.

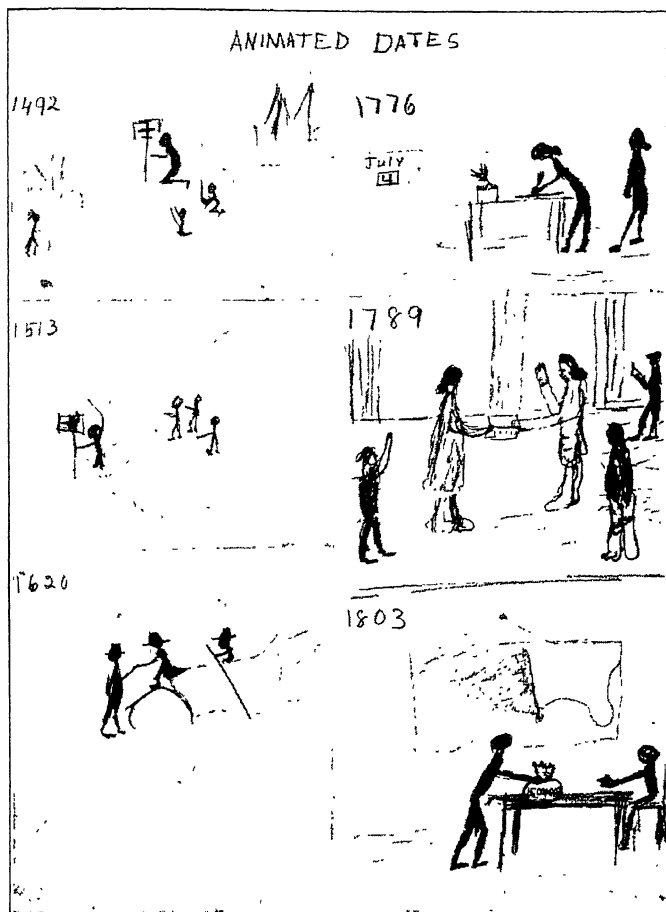
NOTE.—Additional graphic representations, conceived and executed by pupils, follow, below and pages 386-400.

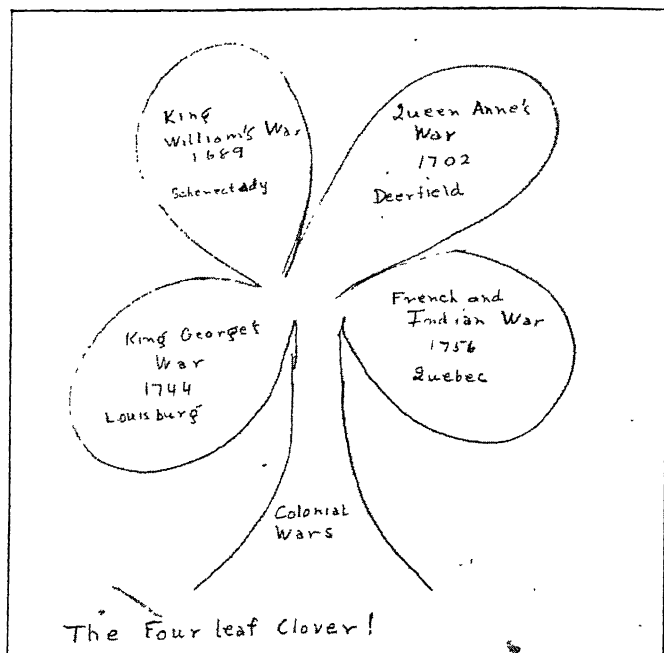


CARTOON

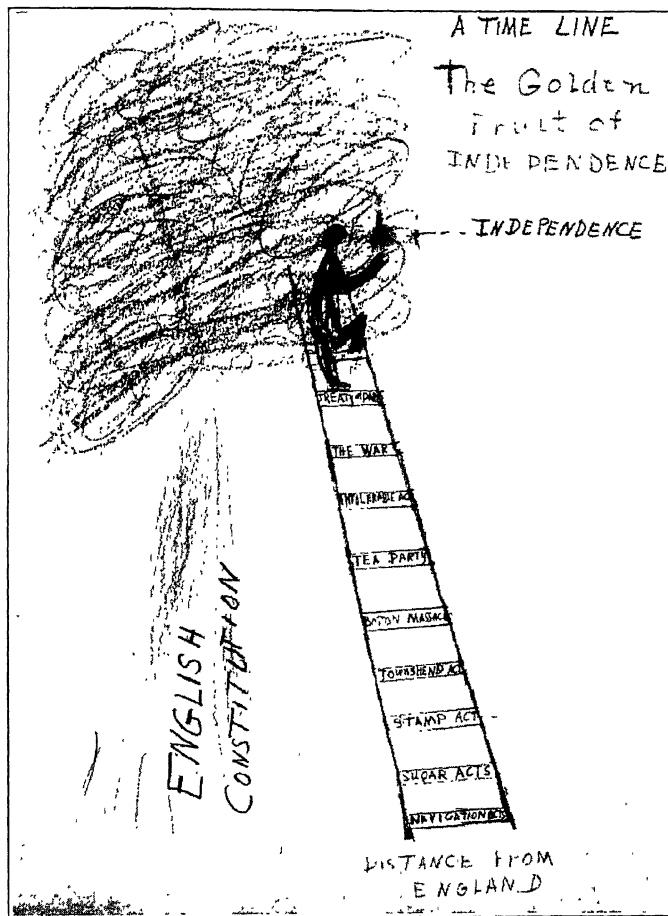


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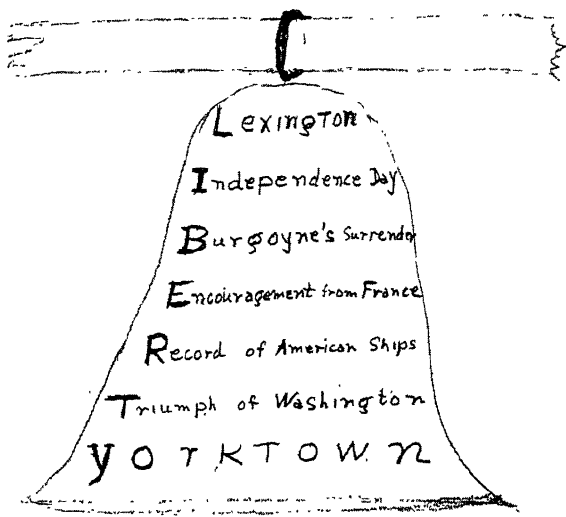




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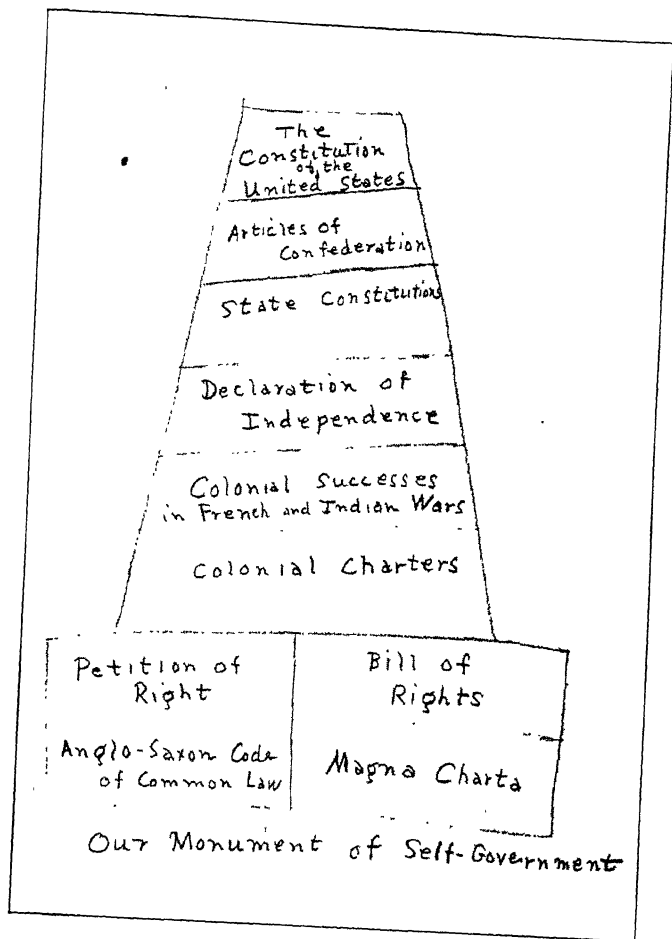
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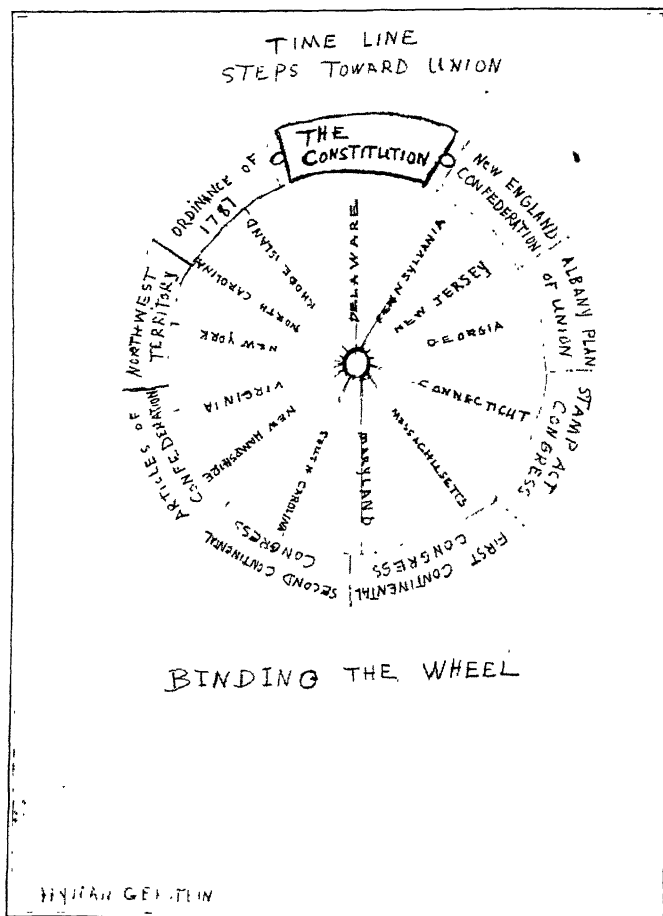


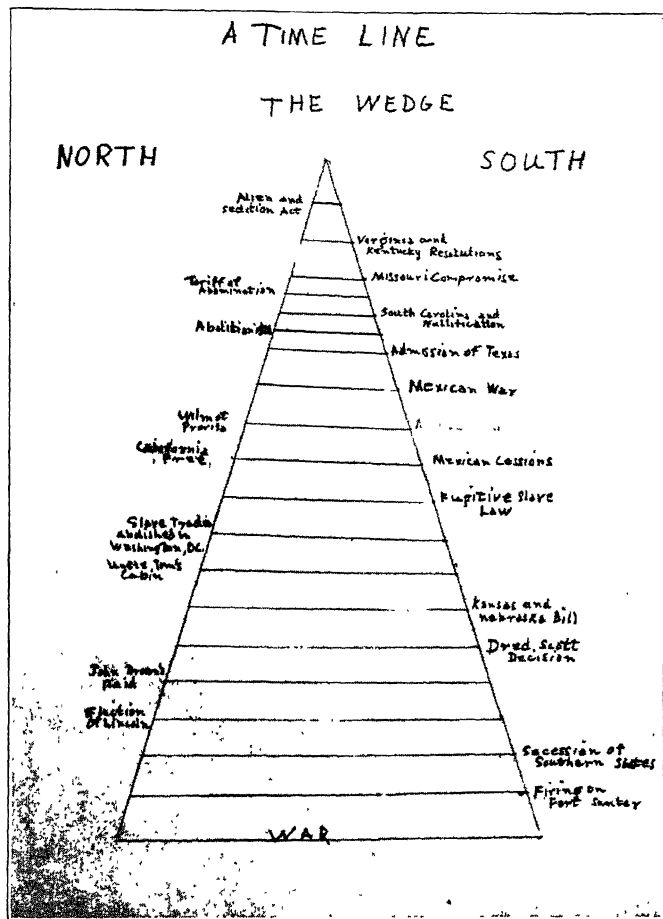
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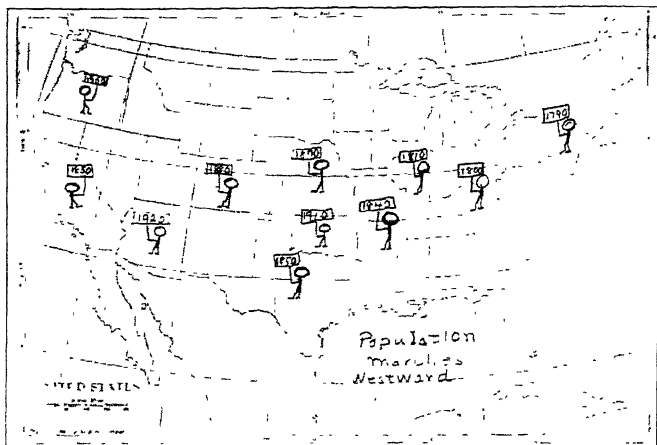
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THE AMERICAN REVOLUTION

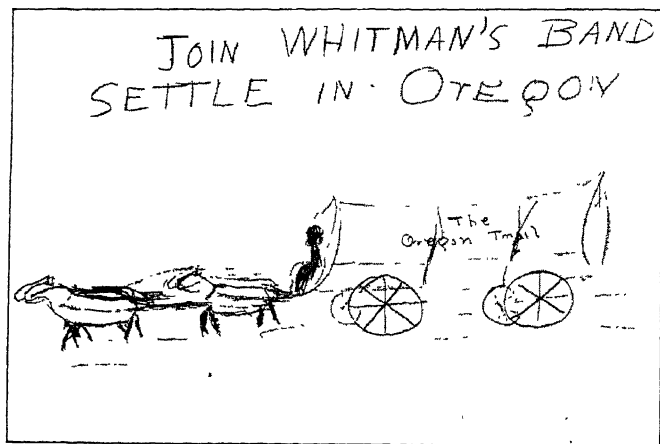




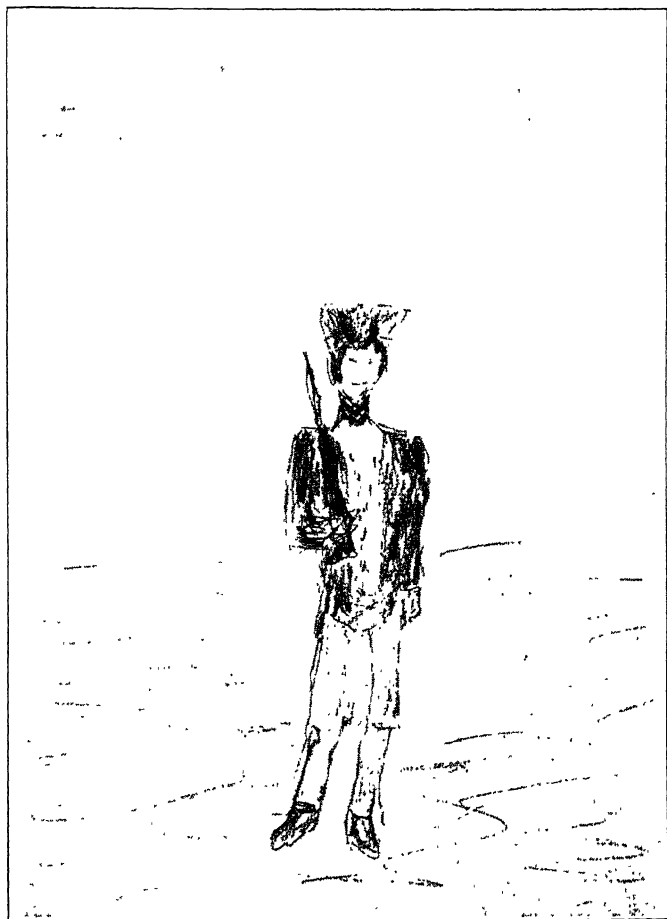




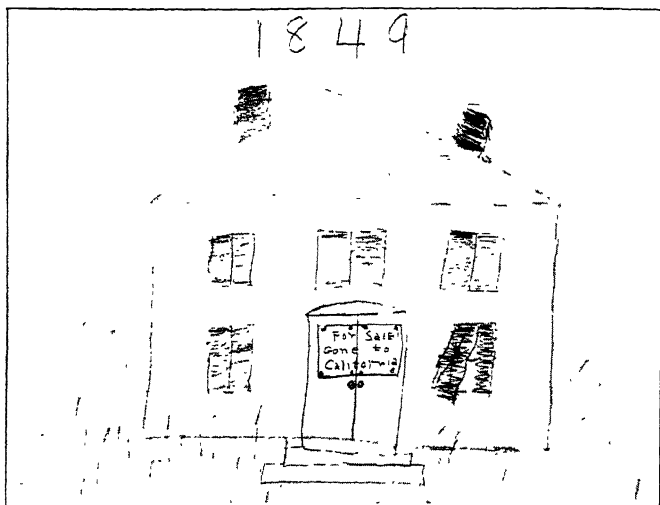
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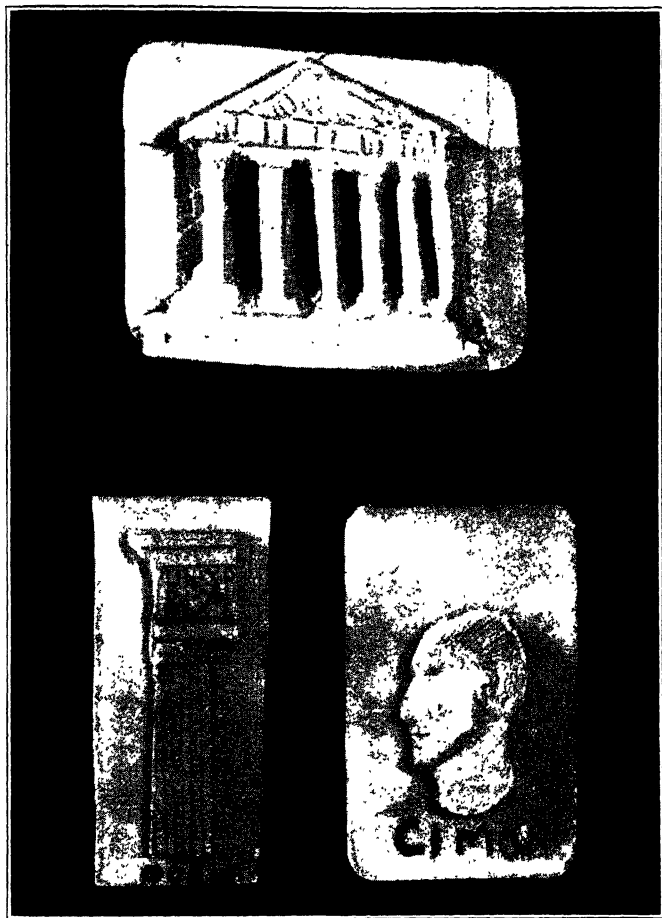
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POSTER



POSTERS

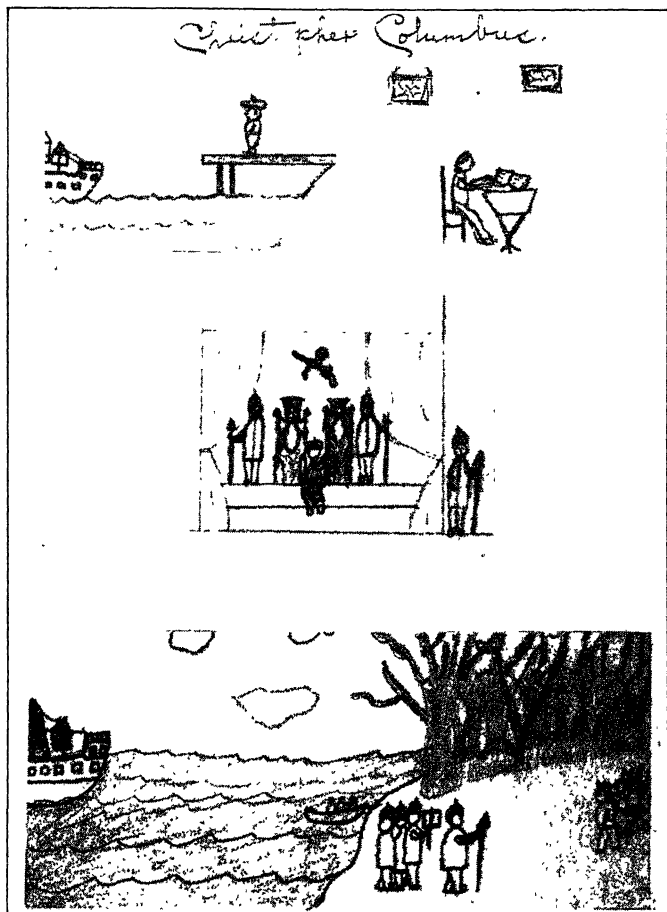


SOAP SCULPTURE

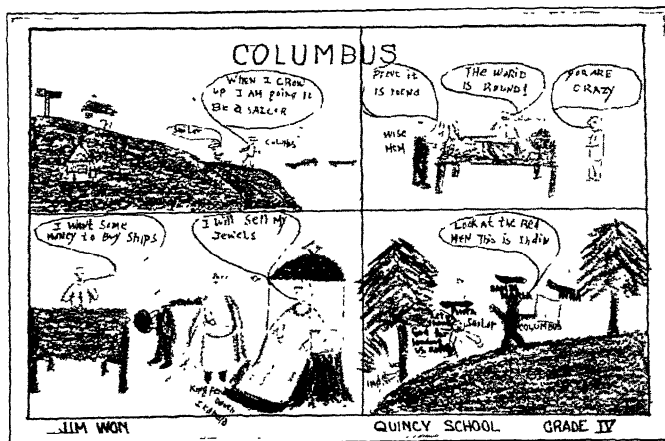
The Pilgrims and the First Thanksgiving.



ILLUSTRATIONS



ILLUSTRATIONS



ILLUSTRATIONS

XVII

REACTIONS IN LITERARY FORM

Besides these manual expressions that we have been examining there are those which are more literary in their trend. The writing of plays by individuals we have seen exemplified. That is one of the favorite manifestations of this type of reaction. Personification is another variant we have noted. This latter sometimes takes the form of diary writing. Here are some diary extracts written by sixth-grade pupils in response to their interest created by a play on Columbus. Notice how truly they have kept themselves in character.

COLUMBUS, BEFORE SAILING

Sept. 1491. Why won't they let me carry out my plan? I wonder why they are all laughing at me. "The world is round! Ha, ha!" they say. I am sure the world is round. By sailing west I can get east to the land of spices. I shall not give up hope. I will go to the court of Queen Isabella and King Ferdinand of Spain. I pray to God they will let me carry out my plan.

COLUMBUS' SON

Oct. 1491. I am very hungry. My father is poor. My mother has died. Every one says my father is crazy. My father has been to many kings and asked them for ships

to cross the Sea of Darkness. This day we came to a church and he asked the prior to give me a piece of bread. He did. My father has told him how he is trying to get ships to find the east by sailing west. The good prior believes him, and he says, "I will ask good Queen Isabella to give you the ships for your journey."

CAPTAIN OF NIÑA

Aug. 1492. One night as I was lying on my couch I heard a knock on the door. I got up and opened the door. I saw a King's messenger. He gave me a letter saying I was to go with Christopher Columbus on one of his ships. I was very glad to be a captain, so I dressed and hurried to the wharf. There I saw the three ships. The brave Columbus was on one of the ships. All of the sailors were afraid to go because they thought they would be swallowed up by the monsters in the Sea of Darkness. How foolish they were to think that!

MUTINEER SAILORS

Sept. 22. We have been sailing on this dreadful sea for almost two months. It seems like two years. I will plan with the other sailors to throw Columbus overboard tomorrow night and sail back to Spain. In Spain we will say he fell overboard while looking at the stars.

Sept. 23. They agree with me, but they say we are too near the part of the sea where it boils and the great sea monsters will eat us up. Or the great bird will carry us off ship and all, so we will not be able to find our way to Spain. I wish we had not come on this dreadful journey.

COLUMBUS

Nov. 1492. We reached land Oct. 12, 1492. How thankful I was! When I first went on land I fell on my knees and thanked God. The land is very strange and the people have dark skin and black hair. They are very shy. We beckoned to them and gave them some strings of colored beads. They gave us food the next day for our beads. I am sure I have found India, because these dark people must be the Indians.

INDIAN

Ugh! Today I see pale-face in boat with wings. I go back tree. Me 'fraid of pale-faces. Pale-faces give me beads. Pale-faces give all braves beads. Me like beads. Some braves like pale-face. Me no like pale-face. Me 'fraid. Ugh! Ugh! Ugh! No good pale-face. No good. Me see pale-face. Me hide. Ugh! See pale-face come now. Whee! Me go run! Whee!

HERALD

Diary of Don Jose, herald at the Court of King Ferdinand and Queen Isabella of Spain.

May 20, 1493. A queer thing has happened. Christopher Columbus has proved that the earth is round. I did not think when I took him to the court of King Ferdinand and Queen Isabella that he was the man who was going to discover a new route to India, and that he would show the world that the earth is round. He was brave enough to go on trying even when almost everybody laughed at him. Now they call him the Great Admiral. He deserves that name. DON JOSE.

May 22, 1493. The Great Admiral came to the court today to see the King and Queen. He shook my hand when he left as if I was a great man too! DON JOSE.

Surely those children felt the reality of history to be able to show themselves thus in accord with the spirit of the people they were impersonating.

The next example is of the reverse process, the attempt to make history real by bringing it to the present instead of going back into the past to meet it. This way of vitalizing was shown in the poster work we have seen. In the accompanying example below a group of first-year high school pupils have written up an ancient history event, the Battle of Marathon, in the style of a modern newspaper story. They have cleverly kept to historic fact and feeling even though they have clothed the incident in modern dress. Indeed it is distinctly Greek in spirit, only the more emphasized by the occasional very American note.

There we have live-wire news and timely discussion of policies. Best of all, there is an understanding of the Greek character, which is basic to the appreciation of their history. Such a newspaper is somewhat of a *tour de force*. But headlines and "timely" editorials yield the same results with less effort.

ATHENIAN DAILY

Athens,
72nd Olympiad

Editors
P. Willis
H. Bell

ASTOUNDING VICTORY OVER PERSIANS!! ATHENIANS,
GREATLY OUTNUMBERED, CHASE PERSIANS TO
SHAMEFUL RETREAT! ASSEMBLY MEETS
TODAY TO VOTE.

EDITORIALS

The Heroic Dead.

We are all overjoyed at our almost incredible victory over the Persians. But we forget that we had to pay a price for that victory. Think of all the brave Athenians who gave their lives willingly for our freedom. We must remember these brave men even when we are at the highest point of joy. They were willing to sacrifice their lives for our freedom, and we must be willing to sacrifice a little of our time and thought to their memory.

Themistocles' Policy.

Themistocles has just announced his new policy. He made a trip to the Oracle. There he was told that Greece was to expect safety by the aid of wooden walls. Themistocles has chosen to interpret this as meaning that Greece needs a navy. Many are in favor of this policy. In some ways it is a very good idea. We can have a navy to fall back on if our land forces fail. But it will require more men and more money to build a decent navy, and if our navy fails all the ships

ATHENIAN DAILY

would naturally be taken by the Persians. Let us hope that if we have a navy it will be a good one.

The Spartans.

We must not be angry with the Spartans for not reaching Marathon in time. If they had come we would have to share the glory of victory with them. Every city-state in Greece tries to gain all the glory possible. So far, Sparta has had all the victories. Marathon showed that the Spartans are not the only ones who can fight.

ASSEMBLY MET TODAY TO VOTE.

When we arrived, Themistocles was talking with the man who became famous over night, Miltiades. Evidently Themistocles was trying to show that he was right. Aristides and a group of friends were talking

quietly. Both candidates seemed slightly nervous. First Miltiades was called on to give an account of the battle. He gave it proudly. When he had finished he was rewarded with a storm of applause. Then Themistocles took the floor. He launched into a description of his visit to the Oracle. He firmly believed that a navy was necessary to Greece's defense. He also received applause.

Aristides then ascended the platform, and in a quiet but stern manner he showed the faults of a navy. His voice was like a lull after a storm. There were good points in each argument.

Then the votes were taken. There was a tense silence while the votes were being counted. When the chairman announced that Themistocles had won there was much excitement.

ATHENIAN DAILY

HOW I WON THE BATTLE (A personal interview with Miltiades)

When I walked into this great general's camp the morning after that famous battle, I really had not planned what to say. I knocked timidly on the door, and I was frightened when I heard a gruff voice say, "Come in." I stated that I had come to ask him if he would give me an account of the battle for my paper. A pleased look came over his face and immediately his manner changed. He asked me to sit down and he began his story.

"It was not much of a surprise to me that we won the battle," he started. "Of course I rather expected aid from Sparta, but then, sometime people must learn to be independent of one another. I had great faith in my men, and certainly without their bravery we never would have beaten the

well-trained Persian soldiers. One thing in our favor was that we were on native soil and knew the land better than they. There were 100,000 Persians, well-armed, and as we charged against them with our band, as some might call it, of 11,000 men I must say that the outlook was not overjoyous. But our men were fighting for their homes, their wives, and families."

Here he hesitated again and remarked, "You know, it isn't an easy job having people interview you." Nevertheless I urged him on with this question: "How did you drive them into confusion?" "Well," he said, "that is something I still don't understand. Charging against the Persians was something no Greek or Barbarian has ever done successfully before. I was able to command my troops well, and you know

ATHENIAN DAILY

a good general usually is successful." I could tell that he felt very proud of his victory. Oh well, one couldn't blame him. "I think that the Persians were not fully prepared for battle, and, of course, there was no enthusiasm in their soldiers as there was in mine. That is a very important fact. There were many men banded together and they had no country in particular to fight for."

"What do you think of the prospects for the future of Athens?" I asked. "Well," he laughed, "You had better question the Oracle for that. But, seriously speaking, I think they will be successful in this war with Persia and Athens will become a great commercial center."

Here we were interrupted and the general was reminded of his engagement with Themistocles at the Assembly.

He bade me good-bye very courteously and told me that if I went to the Assembly I would find more interesting news. I left the building and hurried back to the office.

(Next week Miltiades will tell the Athenian Daily his true life story.)

HIPPIAS BELIEVED TO BE BEHIND PERSIAN ATTACK!

It is rumored that Hippias, our former ruler, is the instigator of this latest attack. We know that he went to Persia after leaving this country, but we did not expect him to start this trouble. Eradeos, his former servant, told us that Hippias had made an agreement with Persia. He thinks that the agreement is that if Persia wins, he will control Greece, but under Persia's jurisdiction. This is all the more reason why Persia should not win.

How children of junior high school age love to make headlines!

GREAT VICTORY OF WASHINGTON AT
TRENTON ON CHRISTMAS EVE
Capture of 1000 Hessians with loss of only 3 Americans
American Army crosses ice-laden river

Or this one:

BRITISH SURRENDER AT YORKTOWN
Washington Heads his Victorious Army. Cornwallis too
ill to appear, as the British bands play "The
World Turned Upside Down"

As for editorials, what couldn't they do with these?

THE COMING OF LAFAYETTE
WHAT IS WASHINGTON DOING AROUND
PHILADELPHIA?
FRANKLIN'S WORK IN FRANCE

What a chance for them to show their comprehension of the significance of these events! Not just what they were but what they meant! Again, editorials are excellent to show understandings of policies. The issues that arose in the early administrations of our national life can well be dwelt with through this means. In Washington's administration the troubles with France and England can be treated editorially under the captions:

JAY'S TREATY—WHAT HAVE WE GOT BY IT?
CITIZEN GENET
THE FEDERAL GOVERNMENT SHOWS ITS
POWER (in the Whisky Rebellion)

During John Adams' presidency there may well be two newspaper factions, one upholding the Alien and Sedition Acts, the other opposing them. The same can be done with Jefferson's policy of simplicity and economy, and the controversial bank issue under Jackson lends itself likewise to this two-party editorial treatment. For, as we have said, this editorial writing reveals the pupil's comprehension of the subject, since editorials do more than tell the informational facts. They give the arguments or expressions of opinion concerning the topic under discussion and point out its significance. It is, then, in this manner that the children should write their little editorials on the topics they have chosen as being capable of this form of expression.

Akin to this is the writing of broadcasts for the classroom "radio." This device, as we have noted, suggests various types of creative reaction on the part of individuals or groups: the composing of speeches of historical candidates for office, reporters' descriptions, scenes presented

by eyewitnesses, and many other possible pupil creations stimulated by this useful activity.

Another interest that comes from the understanding of history and which in turn helps further to animate that subject is the reading of historical fiction and poetry. In the middle grades the children more or less confine themselves to those historical stories that are especially written for their age—well and delightfully written, for the most part, and with authentic historic bases. In the upper grades they can be guided to more adult readings—*The Crisis*, *The Spy*, *The Perfect Tribute*, *The Last Days of Pompeii*, *Julius Caesar*, *Ramona*. These, and many others, help in emphasizing the setting of the life of the period.

Whenever possible the teacher should tie up with the historic event or movement famous pieces of literature, prose or poetry, that touch upon it. There are so many of these that should be a part of the child's literary inheritance, and when can they be read better than in their proper historic connection?

A partial list should include the following:

Exploration and Settlement—

The Skeleton in Armor—Longfellow

Columbus—Miller

Hiawatha—Longfellow

Landing of the Pilgrim Fathers—Hemans
Courtship of Miles Standish—Longfellow

The Revolution—

Patrick Henry's Speech
Paul Revere's Ride—Longfellow
Concord Hymn—Emerson
The Rising in 1776—Read
Grandmother's Story of Bunker Hill—Holmes
Independence Bell—Anonymous
Song of Marion's Men—Bryant

War of 1812—

The Star-Spangled Banner—Key
Old Ironsides—Holmes

Civil War—

Sheridan's Ride—Read
The Confederate Soldier—Grady
The Battle Hymn of the Republic—Howe
The Blue and the Gray—Finch

Lincoln—

Gettysburg Address
Second Inaugural Speech
Letter to Mrs. Bixby
Captain! My Captain—Whitman

Western Expansion—

Pioneers—Whitman
In the Days when the Cattle Ran—Garland
The Zebra Dun—Anonymous

World War—

In Flanders Fields—McCrae

I Have a Rendezvous with Death—Seeger
Where Are You Going, Greatheart—Oxenham
From a Letter by Odette Gastinel, a Schoolgirl of France—Edited by Finley

Patriotic Literature—

Love of Country—Scott
Hats Off—Bennett
The Old Flag Forever—Stanton
The Oath of the Athenian Youth—A Civic Creed
The Man without a Country—Hale
Makers of the Flag—Lane
You Are the Hope of the World—Hagedorn

Some of these bits of literature should be read to the class, usually by the teacher or by some excellent reader, for, since they are for appreciation purposes, they should have the best possible rendering. Others can well be read by the children at their leisure and from their own enthusiasm for the subject. Frequently there comes a reverse action from this consumers' project. Some of the pupils will attempt, with childish results, historic fiction and even poetry.

Here are two examples of fiction essays in the synopsis stage. Truth to say, they did not get much beyond this point, as the execution of a long-sustained story is much more difficult than it seems in prospect. However, they made their plans and show evidences of a knowledge of

their subjects and a vitalized sense of their actuality.

The first, as is quite obvious, is by a girl:

BETTY OF CONCORD

Betty Austin is a girl, thirteen years old. She lived in Concord in 1775. She tells how her father and brothers and the other men drill in the evenings on the common and how the farmers plow up their fields and the women and girls plant strange seeds. These seeds are the gunpowder and bullets which the patriots have been collecting and hide from the British. She tells the story of the great battle on the Nineteenth of April and how she and her mother make bandages and put them on the wounded men. One of the wounded people is a young British drummer boy and he stays at Betty's house to be nursed. He gets well and has to go back to the British army. But when the war is over he comes back to Concord and becomes an American and marries Betty and they live happy ever afterwards.

The next is by a boy in the same eighth grade:

THE SEA BIRD

Billy Grant runs away to sea as a stowaway on the clipper ship *Sea Bird*, that took cotton cloth to India and then went on to China for tea and silks. He has great adventures, ending by a fine promotion for saving the ship and the crew from Chinese pirates. He comes home a hero and is forgiven by his proud parents.

The following are attempts in verse, the first two by sixth-grade pupils:

LINDBERGH

When Lindbergh flew over the ocean blue,
He was determined to die or do.
So on he went to gay Patee.
A million hearts were trustingly
Awaiting the arrival of brave Lindy.
He was the first to fly the sea,
So his name shall live in history.

—RUTH.

SIR FRANCIS DRAKE

Sir Francis Drake was a pirate bold,
Whose queen was very eager for gold.
So, Francis, out to sea went he,
The Spanish ships that he did see
He seized and took the treasures all.
The Spanish said he had his gall!

—ZYGMOND.

The next four are by eighth-grade children:

PANAMA

In fifteen thirteen the great Balboa
First caught sight of the Pacific shore.
Four centuries passed,
And with blast after blast
Those mountains were torn,
And a new path was born.

East ocean met west—
The explorers' great quest.

—EVELYN O.

The next one never got beyond the first stanza, but it does not need to. Notice how it is put in the form of a question, unusual for a child.

THE EMANCIPATION PROCLAMATION

Have you heard the noble story
Of the great and glorious day
When the slaves were all emancipated
And their chains were torn away?

—REBECCA Z.

THE PIONEERS

The long line moves,
The oxen strain
The pioneers are going West.
Through heat and dust,
Across the plain,
By Indian warriors sorely pressed;
On, on they move,
Through stream and fire,
Nothing can stop them,
Nothing tire,
Through the wild country rich and vast
Until the goal they reach at last.

—EDITH.

This last above was inspired by the moving picture *The Covered Wagon*. The children are

always moved by the epic story of Western migration: the vast, undulating prairies, the long white line of wagons setting out bravely into the unknown—so many of our pupils have such close kinship with these hardy voyageurs, immigrants themselves or only one short generation removed —, the call, “Roll, men, roll!” day after day, the bivouacking at night, the treasuring of the symbolic plow on the tailboard of each wagon, the hardships, the courage, the perseverance, the deep-seated joy of success. It thrills them as does almost nothing else.

The next was in response to a newspaper notice of the statue to the Indian guide of Lewis and Clark, with the recalling in class of the reason for the commemoration.

SACAJAWEA

A statue bearing the Indian name
Of Sacajawea tells her fame,
How this Indian girl was the modest guide
Of Lewis and Clark o'er the Great Divide.
With her little papoose upon her back
She never faltered or turned back,
Took each day's journey cheerfully
And showed the men what a Red Girl can be.
As a child she was stolen by a rival chief
And carried far to her terrible grief.
She knew the dialect Indian tongue

When strange wild tribes they came among.
So over the trail she led them true,
Until they came to the ocean blue,
And knew it was the Pacific sun
That after long months they gazed upon.
Without the Bird Woman no one knew
How the expedition would have gone through.
So the statue stands in the distant West
To the Indian girl who stood the test.

—FLORENCE J.

The two lines on Thermopylae by a ninth-grade boy were written as a prose sentence and culled out of the body of the paragraph by the teacher, who told the astonished lad that it was poetry. It was the truest kind of poetry, because it bubbled out of him from the depths of his intense feeling over the devotion to the death of Leonidas and his band.

THERMOPYLAE

If Sparta lived but that one day
That life was worth the living.

—ELI Y.

The same boy, again inspired by the fearlessness of the Greeks, wrote this. It has its lines, this bit of verse, and a true climax!

THE MARCH OF THE TEN THOUSAND

Ten thousand Greeks are on the march
Into the heart of Persia,

Ten thousand freedom-loving Greeks,
Against the tyrant foe each seeks
To do or else die gloriously.
The battle's fierce, the leaders slain,
The Greeks still battle valiantly,
The Persian hosts are thousands strong,
The Hellenes are far from home
With country wild to travel.
The Grecian army's on the march,
But not, alas! Ten thousand.
Led by captains from the ranks
They come at last to the Euxine banks.
"The Sea!" "The Sea!" they cry in joy.
The march is done, great glory won.

—ELI Y.

Finally, by a wee seventh-grade girlie, with eager black eyes, this little gem, straight from her heart indeed!

MY FLAG

My flag flies high
Against the sky.
Its gleaming bars
And glorious stars
Lift my heart too
Up to the blue.

—ANNIE K.

XVIII

HOW WE HAVE MET OUR OBJECTIVES

We have been showing the wide possibilities for project work by the pupils in reaction to vitalized history teaching. How shall we handle these activities of both the consumer and creator variety? When shall we expect these projects, and how widely will they be distributed?

Certain it is that not every child will undertake every activity. Nor should the teacher expect the same reactions from every class, either as to kind or as to extent. Neither will she herself handle her illuminating material in the same way for every class. She will be guided by occasion and necessity.

In the use of the little classroom plays, for instance, it may be asked, how often will the teacher have the class give new productions? In what connection will she have them played? Will she have few or many during the year? It depends on the grade and on the type of children in the grade. In the lower grades they may be frequent—one a month or so—because of the incidental treatment of the subject. In the upper grades they will be less numerous, because their function here is to amplify and supplement other

teachings. In this regard there are several situations in which the use of plays is an asset:

In the vitalization of the subject in general, early in the year, to make the children feel, as perhaps nothing else can do so well, the reality of the people, whose feelings, thoughts, and actions they are revivifying in the study of history.

In the elucidation of a difficult topic, such as the establishment of the new government in the young nation.

In the enlivening of a dull issue, such as banking or the tariff.

In the fixing of new points, like the Alaska Purchase.

In the reviewing of old materials, as in showing the need for the formation of the Constitution.

In the motivation of all kinds of actions and reactions, the raising of a variety of questions and problems, for example, "Why did the United States hesitate to buy the Louisiana Territory when she could get it at such a bargain?"

In the re-animating of the subject if a let-down of interest comes at certain times in the year.

Some classes will meet all these situations; others only one or two of them. Some classes need constant enlivenment; others are practically

"self-starting." Some plays will cover within themselves many of the above points; others will answer only one purpose. From "Webster's Defence," as an instance, several results can obtain. The difference between the principles of State Rights and Constitutional unity can be *taught*. The need to *review* the Articles of Confederation and the Constitution will be emphasized. The *question will be raised*, "Why did some states believe in State Rights?" and the longitudinal topics of tariff, nullification, and slavery thus be *motivated* for interested study. The whole period will be *vitalized* and the difficult issues *elucidated* for the pupils—all this from the one play.

Some plays can be read instead of acted. That exercise has a definite value, for it impresses the salient facts upon the minds of the pupils almost as well as the performance, and much more graphically than through textbook or narrative. By reading the plays in parts the same effect is obtained as in acting, without the consumption of so much time.

Indeed the reading of plays is very much in line with present-day adult practice. Some years ago it was the bold publisher who ventured to issue a volume of plays. Now such collections are frequent. The plays of Shaw, Barrie, O'Neill,

Galsworthy, and scores of lesser lights are offered for the perusal of an eager and discerning public, even to the extent of proving best sellers. So we can make our point with classroom history plays through their reading rather than through their production when the situation seems to warrant it. We should add the proviso, though, that the children have had the experience of already having performed some plays actually, so that the plays they merely read may take on the life of the performance in their minds.

It must always be remembered that, although the pupils may learn a great amount of historical matter from producing a play, this method of teaching, while absolutely invaluable as a vitalizing, motivating, and vivifying force, is the accompaniment of, not the substitute for, the systematic, logical study of history. Except in the lowest grades they must be shown the great movements, the deep currents, the broad sweep, the huge links in the chain of history. These great component parts are in themselves dramatic, as we have seen, but only so when the persons who take part in this drama of history are realized to be truly persons and not puppets. This then is the function of the plays—to animate the past, and make real its actions. There

is no way so successful as simple classroom acting to get this across to the children. It justifies the time and effort spent upon its performance. In fact, in the long run it more than makes up for the precious time it consumes in the beginning, because of the added speed by which the



PUPPET THEATER MADE AND DIRECTED BY HOSPITAL
CLASS CHILDREN

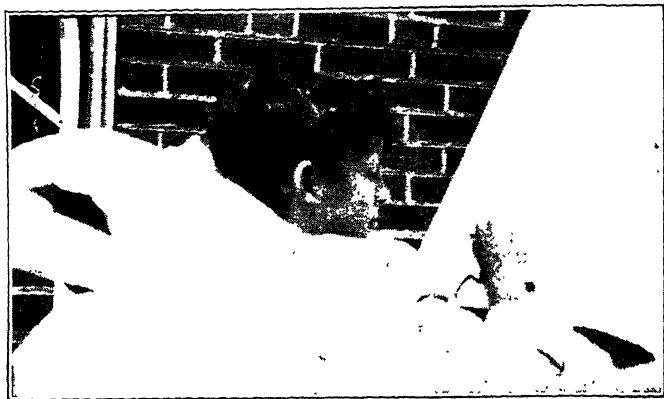
subject is grasped through its means. So it is really economical.

Not only from grade to grade can dramatics in its different phases be used, but in the several types of classes that modern schools provide for their various groups. They are used in every range, from supernormal classes, where they

offer opportunities for enrichment and creative ability, to the retarded and subnormal ones, in which the concrete, live presentation gives the emphatic impression needed by the slower minds. Special classes of all sorts have discovered history plays to be helpful: in schools for the deaf the pupils find expression possible through acting, either directly or in puppet shows, or on the part of the audience interpretation through the reading of gestures or lips; in speech-improvement classes the linguistic impediments, often due to supersensitiveness and overself-consciousness, gradually become mastered as the actors lose themselves in their parts; in eyesight-conservation classes the pupils can learn happily through the auditory sense, or oral and physical ones if they are in the play, with the added impression of large gesture and movement to amplify the hearing; in schools for the crippled, boys and girls obtain joy and learning through the construction and manipulation of puppets who play their parts with the agility that their sadly handicapped creators lack, thereby giving their authors a vicarious sense of freedom. So too the restricted little members of the hospital school classes profitably while away many an otherwise weary hour making little theaters or movies, the puppet actors or the furnishings of

either, not to mention writing the plays for the creatures of their hands to enact, as we saw exemplified among the plays written by children, namely, "The Boston Boys and General Gage."

These uses of dramatics by the handicapped groups are not suppositional cases but are actual



MEMBER OF HOSPITAL CLASS DESIGNING SCENERY FOR
THE PUPPET THEATER

situations which have proved—if further proof is necessary beyond the regular school grades—that history plays are not merely a pretty pastime, another fad and frill, but are a definite educational factor in the life of the child and in the exposition of the subject.

This then brings us to the consideration of

whether we have, by the teaching of history through dramatic presentation, approximated the aims which we set ourselves to attain. These objectives, it will be recalled, were to extract the civic values, the ethical values, and the cultural values from our subject.

Certainly as one of the civic values we have recognized the importance of knowledges, meaning not only facts but understandings. Facts we have taught by our dramatic technique not through purely memoric efforts on the part of the learner but through the intelligent grasp of the topic and through the emphasis of interest. The interest in these facts we have brought about by helping the children to realize that they actually happened to people who really lived, and they were retained because their truth was impressed upon the minds of the learners. Moreover, by our teachings we have inculcated understandings, as witness the children's own play-writing, their cartoons, maps, and editorials. These reactions are the greatest proofs of understandings, because they are the voluntary tests of learning rather than the response to assigned tasks.

In considering our knowledges we have sifted our materials so as to emphasize all phases of historic matter. We have shown the children the dramatic interest that lies in the less outwardly

exciting incidents of the nation's life—the economic, the political, the cultural, the diplomatic sides; that peace has its problems, its tenseness, its defeats, its victories, its heroes; that surface violence is not the only kind of stimulating sensation. So that they no longer find those deeper topics dry and dull but as full of life and thrill and movement as the military stir and blare. Thus we have given them fuller knowledge, more penetrating judgments, better standards of civic worth. We have given them the habit of constructive thinking in the handling of problems. We have laid the foundation of independent power in study, in organization, in construction, in communication.

In our teaching, however, we have taken cognizance of the fact that emotional learnings tend to persist longer than the intellectual learnings, and that therefore appreciations must be aroused for the great, the good, the noble in citizenship, in character, and in ideals. So we have utilized the wealth of inspirational materials that our history affords. For truly our history is a worthy one. It is founded on idealism, fostered in the main on fairness and goodwill and, while we have made mistakes—from which we should learn from negation—we can point with pride to the majority of our leaders as men of honor and

good intent. We have the reputation of being a hard-headed business nation, but beneath our external mannerisms we are a soft-hearted people, alive to the needs of humanity and, with few exceptions, fair in our dealings with others and respectful of their rights. We teachers are fortunate in having such a history to draw upon, for we have little to excuse and much to praise, and our task is lightened by the genuineness of our cause. Likewise, our method of dramatic presentation has helped us to arouse within our pupils admiration for its virtues and the desire to emulate its heroes, which should strengthen and deepen the intellectual appreciations of worthwhile citizenship.

Through all our teachings, both in matter and manner, we have fostered the right civic attitudes. In the presentation of plays, in socialized study, and in socialized recitation they have developed the spirit of coöperation and mutual helpfulness; of fair play in the giving of every one a chance and in the recognition of ability; of openmindedness and suspended judgment rather than of prejudice and of preconceived conclusions; of mutual forbearance for inabilities or mistakes, and of gratitude for assistance or criticism; of discrimination through wide and varied readings and discussions, rather than

through unquestioning acceptance of unsupported authority—all leading to loyalty to the group and to the truth and, hopefully, to wider civic service as the opportunity offers.

From our inspirational materials we have striven also to stimulate the moral virtues which make the individual a finer being, to develop within his or her character those traits which will result in the production of nobler men and women as well as in more worthy citizens. We have given our children a chance to find themselves, both as entities and as members of society, by setting before them admirable examples to emulate and by offering them situations allowing the exercise of these qualities they possess.

In the individual, also, history and our teaching of it has made for the training, improvement, and refinement of mind and taste—the general enlightenment which we term by that overworked word, culture. Let us see if this is so. Take the smallest item first, the matter of vocabulary. Clearly history is a vital enricher of our language. In June of the seventh-grade year we have spent an enjoyable and enlightening period examining the new words which we have made our own in the course of the current school term—mature words which the children actually and literally know and use freely. It is astonish-

ing to see the number they have mastered: Congress, campaign, Constitution, compromise, strategical, impressment, protective and revenue tariff, currency, ratify, federal, legislature, administration, cabinet, embargo, veto, doctrine, neutrality, sedition, amendments—these are but a few words taken at random from the seventh-grade history vocabulary. Note they are not merely read and passed over, but are part of the pupil's verbal equipment.

Has this increased vocabulary, which included not only terms but proper names of people and places, just an academic value, to be used in the classroom and left there? If so, it is very limited as to function, and the time spent on its acquisition is out of proportion to its worth. That is not so, however. Historical matter we meet in all directions: in the names of streets, in statues and monuments, in old buildings. In our travels the wider our historical knowledge the greater our interest in all kinds of landmarks. California to the history student is not only the beautiful land of sunshine and mountains, orange groves and giant redwoods, desert and wonderful roads of the present, but it calls up the days of its Spanish possessors, proud dons and doñas, haciendas and presidios, saintly padres plodding their sandaled way from mission to mission, building

the simple, beautiful adobe chapels, schools, and homes; teaching, exhorting, protecting, and nursing the little bands of Indians, making the desert to bloom like a rose. It shows us too the turbulent times of the Gold Rush, and the desolation left in its wake, until the real gold of the country is discovered in its marvelous soil through the magic of irrigation. Surely the wider vision of the inner as well as of the outer eye makes travel a richer experience than the matter-of-fact acceptance of things only as they are.

It is this latter uninspired way of seeing places and objects which limits those disagreeable travelers we dislike so much, who are continually comparing things abroad with those in their own home town, to the detriment of the former. Alas! to such as they the Acropolis and the Forum are but a jumble of dingy, crumbling stones, and not

The glory that was Greece
And the grandeur that was Rome.

Has our manner of history teaching opened up this wider vision in travel? Surely if any method can do it that of dramatic presentation is one of the best, for by it history is made so real that the past is brought very close to the present, thus again proving its justification.

Even for the less fortunate ones who circum-

stance decrees shall remain fixed to the spot where fate has called them—even for these history opens a broader view. We must know history to read the newspapers and periodicals with any degree of intelligence. The League of Nations, the holidays throughout the year, the Panama Canal, the Venezuela Affair, the issues of party politics, labor questions, all these topics in almost daily evidence in the press are opened or closed to the reading public just so far as the latter have become familiar with the background of the article through vital history study. What do we read in the newspapers? That about which we know the most. Why do we turn to the financial page, or the recipes, or the fashions, or the sports, or the comics? Because we choose that interest with which we have the most mental contact. If we have little or no contacts with sports or finances or housekeeping we do not read about them, and the converse is true. So too with our interested history pupils. They can and will read the papers in a more intelligent way—items of local or national history, of politics, of world affairs, instead of—or at least besides—the scandals and horrors and inanities of the average consumption.

Not only is this so in daily reading but in conversation, in the attendance at lectures, and the

like situations. So many cases arise like that of the seventh-grade girl who came one morning with shining eyes to her teacher and said, "I'm so glad you taught us the Monroe Doctrine! I went last night to hear So and So. He talked on the League of Nations and he spoke about the Monroe Doctrine, and I understood every word he said. Oh, I was glad!" So was her teacher. That child had made a new contact with the world. Her eyes and ears were open to something to which without the open sesame of knowledge she would have been blind and deaf. For without mental contacts we go through the world half-blind; with them our eyes can see. Wonderful thing, that, to see! Through our graphic presentation, moreover, we have taught our pupils to see not only the fact but the significance, that is, to comprehend. Surely, then, we have met our objectives in so far as the subject is concerned.

As to the child himself we have indeed considered his nature and the part he plays in modern educational philosophy. We have satisfied his desire for mental and physical experiences by giving him opportunities for learning by doing. We have utilized his lively curiosity and need for activity by supplying problems and projects. He has been encouraged to express his creative in-

stinct. His idealism has been fostered through pointing out noble examples for his emulation. The social trait has been given full sway in study and recitation, and his imaginative power has been called constantly into play in the vitalization of all his activities.

As to modern practices, we have shown the child-centered school. The teacher's part in the classroom has been to inspire, to explain and interpret, and to guide. She has opened the way and shown the vision, then stood aside and let it work its own magic.

For we are dealing with a living subject, not a dead one of "dull print shut between dusty covers," and we are imparting it to beings essentially dramatic and alive. Our task is "to lift the word out of the sepulchre of the book, to breathe life into it, to fill it with the flesh and blood of today and so bring it into living contact with our children, that they may receive it and let it bear fruit in them." Such is the only objective. There can be no other.

That is the first and greatest thought to carry with us. The second is like unto it, and it is this:

Education is not knowledge. It is the power to get the necessary knowledge. As some one has said, "The changing ages can never affect the great truth that education consists not of putting

something in but in opening up the avenues, that the imprisoned splendor may come out. The magic that can do that is personality." The teacher's! Therein lies our power—and glory—as teachers. For as we sow, so shall we reap, and may our harvest be a good one.

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